

DESCRIPTIVE CATALOGUE
OF
ANCIENT AND GENUINE CHINESE PAINTINGS
COMPILED BY F. S. KWEN.

管復初鑒定

古畫真留

中國土產來遠公司出品

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DESCRIPTIVE CATALOGUE
OF
ANCIENT AND GENUINE CHINESE PAINTINGS

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古畫留真

餘杭褚德彞題



中華書局承印

AN APPRECIATION.

In behalf of myself and other collectors I desire to publicly thank Mr. Charles L. Freer for all he has done for the uplift of Chinese art and for helping students to better appreciate the earlier and more refined arts. His wonderful insight has been an inspiration to many lovers of pictorial art in China as well as in the western world and his early recognition of the quality of ancient masterpieces has influenced collectors and students universally.

The paintings enumerated in the following pages have been especially chosen for submission to Mr. Charles L. Freer and his fellow collectors in America in the hope that they will be kindly received and properly valued.

F. S. Kwen,

Expert in Chinese Paintings

Shanghai-China, 1916.

弁言

我集此帙既竟、深感福利亞先生提倡中國美術之盛心、又能指導後進、將古代流傳有緒、與夫品質高尚之美術、得有精確之評判、不能不爲好古家申謝者也、且聚中國幾多之古畫、得先生之法鑒、足令中西人士之嗜畫者、更得鼓舞其興致、其鑒古之精、尤爲世界學子、及收藏家深表同情者耳、且此帙所有之畫、俱出於幾番之審擇、以期就正於福利亞先生、及美國諸好古家、與先生同好者、定能一致贊成也、

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No. 1

“The Wonderful Girl of Ho-kien” 河間

Painted by Luh Tan-wei 陸探微

Tsin 晉 Dynasty, A. D. 265-419

Size :— $19\frac{3}{4}$ ins. by $37\frac{1}{2}$ ins.

Luh Tan-wei 陸探微 was a native of the ancient Wu 吳 State, and he was in constant attendance upon the Emperor Ming 明帝 of the Eastern Tsin Dynasty when the Wu State came under the rule of that Emperor.

Luh Tan-wei 陸探微 was a skilful painter, and people said that he was proficient in all the six methods of painting. He could certainly portray human figures and illustrate ancient stories and legends with great skill. He also painted landscapes and vegetation admirably, including in his works the best points of earlier painters and himself bequeathing much that was good to latter generations of artists. Hence he became a landmark both in ancient and modern art, though his works now are very rarely seen, and half those attributed to him are really copies of his works made by painters of the Tang 唐 and Sung 宋 dynasties. In this painting the girl's head-dress has two tufts of hair, and two falling tresses, one on each side, tied with red bands. In the Wu-hsing section 五行志 of the Tsin Records it is stated that in the Yuan-kang 元康 reign of the Emperor Hwei 惠帝, women knotted their hair into falling tresses which they bound with silk. The temples were adorned with turquoise clasps resembling wheels. In the Record of Ceremonies in the History of the Sui Dynasty 隋書, jade-wheel clasps are mentioned. Her upper garment is a light blue colour with a dark blue border to the collar. The lower garment is a light red skirt. In her right hand she is holding a copper cash and also carrying a bamboo basket in which are books, while in the left hand she has five copper cash; and encircling her arm near the cuff is a rosary. Her eyes and eyebrows are depicted in the ancient style, like those of the portraits in stone which could be seen in the Wu-liang-sze Hall 武梁祠堂 in the Han 漢 Dynasty; they do not resemble the eyes and eyebrows of women painted by artists of the Tang 唐 Dynasty. This is undoubtedly the only painting of the Tsin 晉 Dynasty that has been preserved.

In the Shun-I Records 述異記 it is stated that the “Wonderful Girl” of Ho-kien 河間 displayed great skill in counting copper cash; she would pick up one cash with her fingers and then give the correct number in the whole lot. In the “Shoh-wen” 說文, it is stated that this girl was quite young. This picture illustrates the above-mentioned story. Although some parts of the canvas are damaged and broken, other parts are in a state of complete preservation, and the workmanship and colouring seen in these undamaged parts are very attractive. Moreover, Ko Kiu-sze 柯九思 wrote on the margin of this picture that formerly an inscription had been written on it by Wang Hwei-chi 王徽之, but the part of the canvas on which his inscription was written had been damaged and broken off. But by a careful inspection of the style of the artist's work the painting may safely be attributed to the Tsin 晉 Dynasty.

NAMES OF THE WRITERS OF INSCRIPTIONS ON THIS PAINTING

Wang Chung 王寵 (Courtesy title Li-kih 履吉) was a native of Soochow 蘇州, and a famous calligrapher in the middle of the Ming 明 Dynasty.

Sun Erh-chun 孫爾準 (Courtesy title Ping-shuh 平叔) was a native of the Kin-kwei 金匱 District of Kiangsu 江蘇, and he rose in the official service to the high office of viceroy. He had a large and valuable collection of specimens of fine hand-writing and paintings.

No. 1

Chu Chi-fan 朱之蕃 (Courtesy title Peh-ping 伯屏) was a native of Kiang-ning 江甯, Kiangsu 江蘇 Province. He was a skilful calligrapher at the close of the Ming 明 Dynasty.

Ko Kiu-sze 柯九思 (Courtesy title King-chung 敬仲) was a native of T'sien-t'ang 錢塘, Chekiang 浙江 Province. In the Yuan Dynasty he was a Director of Calligraphy and Painting in the Kwei-Wen-Koh. 奎文閣 (a Department of the Imperial Palace).

第一

晉陸探微河間姮女圖軸

英尺

長三十七寸八之三
闊十九寸四之三

陸探微吳人常在明帝左右工畫人謂畫家有六法惟探微得備之人物故實無不妙絕兼善山水草木有包前孕後古今獨立之概畫迹傳世甚稀卽有數幅半屬唐宋人臨摹之本此圖女像一人頭梳雙髻旁墜兩鬢以紅帶束之晉書五行志惠帝元康中婦人結髮者旣成以僧急束其環名曰擷子紒紒者卽髻也鬢上載金翠鈿形如車輪隋書禮儀志謂之玉車鈿也上衣淡青色以深青緣領下施淡紅裳手持竹籃一中置一書卷手執一錢左手有五錢袖環一念珠眉目古逸似漢代武梁祠堂畫像石刻與唐人畫筆迥然不同洵晉畫之僅存者述異記載河間姮女工數錢拈一錢能識其全數姮說文云少女也此圖所畫卽其故事是圖絹雖破碎然完全處精采動人且旁有柯九思題字謂舊有王徽之題字惜年代久遠絹破逸去然觀其畫法當可定爲晉代舊物也

名人題跋

王寵號履吉姑蘇人明中葉書家

孫爾準號平叔金匱人清官總督藏書畫甚富

朱之蕃號伯屏江寧人明末書家

柯九思號敬仲錢唐人元時爲奎文閣書畫學博士



普賢寶繪

褚德蘇題



柯敬仲為省長代筆畫觀其畫
為省長代筆畫觀其畫

普賢寶繪

No. 2

“Herd=boys Returning Home”

Painted by Han Kwang 韓滉

T'ang 唐 Dynasty, A. D. 618-906

Size:—60 $\frac{1}{4}$ ins. by 79 ins.

Han Kwang 韓滉 (Familiar name T'ai Chung 太沖) was a native of Ch'ang-an 長安 (Si-an, capital of Shênsi 陝西 Province). He succeeded his father as Prime Minister under the T'ang Emperor Teh Tsung 德宗, and in the middle and end of the reign he held the offices of “Chung-Shu-Ling” 中書令 (Vice-President of a Board) and Superintendent of the Six Circuits, and later he was appointed “Chen-Hai-Kiün Tsih-Tu-Shi” 鎮海軍節度使 (an office similar to that of viceroy) and then ennobled as Duke of the Chên 鄭 State. He painted human figures and other objects very accurately; and he liked to paint agricultural scenes, and was especially skilful in depicting cattle and horses, his work in this respect being similar to that of his ancestor Han Kan 韓幹.

In this picture we see a willow tree with gnarled and twisted stem, and foliage affording much shade. On a dyke are two cows, and a herd-boy, wearing a white garment, is riding on the back of the one in front and playing a short flute, while the cow, with its head near the ground, is gnawing the grass. The other cow is following behind, with the herd-boy also riding on its back, and the boy is clapping his hands, seemingly to accompany a song which he is singing in unison with the tune played by the other boy on the flute. They are evidently enjoying themselves in a very leisurely manner. Tai Sung 戴嵩 of the T'ang 唐 Dynasty, and Li Kwei-chên 厲歸真 of the Sung 宋 Dynasty, both painted pictures of cattle and derived fame from their works; yet they depicted only the outward form. In this painting the artist has depicted the herd-boys riding home on the backs of the cows when the sun is beginning to set, and both herd-boys and cows are enjoying the leisurely journey homewards. The artist has depicted all these expressions and attitudes very skilfully, giving an excellent view of a mountain village. A man lacking wide experience and a deep insight into the nature of things could not have painted this picture.

At the top of the painting are written the five characters “Han Kwang 韓滉 kwei-muh-t'u” (Herd-boys returning home, painted by Han Kwang) and on the side margin there is a large seal, containing the characters “Rui-Sze-Tung-Koh” 睿思東閣 (name of one of the Halls of the Imperial Palace) and this is the seal of Kao Tsung 高宗, first Emperor of the Sung 宋 Dynasty (Southern).

Paintings transmitted from the T'ang 唐 Dynasty are very scarce, and those by artists, such as Han Kwang 韓滉 who lived in the earlier part of that dynasty, are especially rare and valuable.

NAMES OF SEALS ON THIS PAINTING

Seal of the Rui-Sze-Tung-Koh 睿思東閣.

Seal of.....Shu Fu 書府 (two characters on this Seal are obliterated).

Note:—The seals mentioned above belonged to the Imperial Palace.

Seal of the Collection of Paintings and Specimens of Calligraphy kept in the palace of Prince Chêng 誠王.

Note:—This was the Seal of an Imperial Prince of the Ming 明 Dynasty.

Seal of Wu Yung-kwang 吳榮光.

Note:—Wu Yung-kwang (Familiar name Ho-uh 荷屋) was a native of the Nan-hai 南海 District of Kwangtung 廣東. He was a great collector of Paintings.

Seal of Li Tsung-han.

Note:—Li Tsung-han 李宗瀚 (Familiar name Ch'un-hu 春湖) was a native of the Kiangsi 江西 Province.

唐

韓滉歸牧圖軸

英尺

闊六十九寸八分之一

韓滉字太冲、長安人、以蔭仕德宗朝宰相、建中末、中書令、兼統六道節制、出爲鎮海軍節度使、封鄭國公、人物雜畫、頗得形似、好作田家風景、牛馬極工、與宗人幹相埒、此圖古柳一枝、虬幹濃蔭、坡上有兩牛、一牛前行、一牧童衣白衣騎牛背上、口吹短笛、牛頭方向地、嚙草、一牛隨其後、牧童亦騎牛背、衣襦襜、卽今之背心、作拍手狀、似唱歌、與前童相和、意態甚爲閑適、唐時戴嵩、宋時厲歸真、均以畫牛著名、然但得形似、此圖所繪、乃夕陽初下、牧童騎牛歸去、牧童與牛、俱有閑適自得之樂、將此中意態、曲曲傳出、山村風景、如在目前、非性情曠逸、深體物情者、不能下筆也、上題韓滉歸牧圖五字、旁有押字大印、文曰睿思東閣、乃宋高宗璽也、唐人畫不可多得、韓滉畫尤流傳最早者、誠希世之寶也、

印章

睿思東閣 □□書府

以上乃宋時內府印

誠府所藏書畫圖記

明藩玉印

吳榮光

字荷屋廣東南海人收藏大家

李宗瀚

字春湖江西人

侵曉馳牛向

山林石果寺

春草綠如

初出時青如

春柳如

春教一重

春教一重

春教一重

春教一重

春教一重

春教一重

春教一重

春教一重

春教一重





No. 3

“The Empress Wu and Travelling Equipage”

Painted by Chang Sūan 張萱

T'ang 唐 Dynasty, A. D. 618-906

Size:— $32\frac{3}{4}$ ins. by $68\frac{1}{4}$ ins.

Chang Sūan 張萱 was a native of King-chao 京兆 (the Metropolis) and he was an official of the Imperial Academy of Art in the Kai-yuen 開元 reign of the T'ang 唐 Dynasty. He painted horses with harness on, screens, palace gardens, and ladies of high birth, and his fame was very great in his day. He painted flowers with narrow paths running among them, and bamboos and trees, filling in and accentuating all the details with exactitude and great taste. He could also sketch women and children very skilfully.

In this picture we see a lofty, spacious palace, and the passages leading from one hall to another are bordered with bamboos having luxuriant foliage. When Ch'êng Chi-peh 程知白 of the Sung 宋 Dynasty painted bamboos he wrote on the margin of the picture that he had followed the method of painting bamboos handed down from the T'ang 唐 Dynasty, and an examination of the paintings proves the truth of this statement. Chang Sūan 張萱 sketched the stem of a tree with one stroke of his brush—tapering like a rat's tail; his method being quite different from that of recent artists who use several strokes to complete the delineation of the stem. Inside the bamboos and trees, are red winding railings which stretch along continuously. Outside the Palace thirty or forty imperial eunuchs are standing and their eyes are only half open as if the wind was blowing the dust from the ground into their faces, which shows how very carefully the artist did his work. The Empress Wu 武后 is standing in the midst of her attendants and her robes are being swayed by the breeze. She is wearing a black jacket over a crimson skirt, and a jadestone ornament is suspended by strings of pearls from her waist. On her head is a round hat adorned with red pearls. The shape of the hat resembles the helmet of a military officer. On the top of the hat, which is a red colour, there is the figure of a golden lion. In the “Yü-lin” 語林 (a book published in the T'ang 唐 Dynasty) it is stated that her Majesty's hat was made of red gauze, and in form it resembled an inverted cup; it was made after the model of the “Wu-chui” 毋追, a hat worn in the Hsia 夏 Dynasty.

The Empresses of the Yuan Dynasty also adopted this style of hat, but it was made a little higher, and called a “ku-ku” 囍囍. The black hats worn by two of the palace eunuchs resemble the gauze hats but are without the two wings; in the T'ang 唐 Dynasty they were called “Wu-chin” 烏巾 (black turban). They had two strings behind and were worn only by the palace eunuchs. The military officers have red turbans on their heads. In the Record of Ceremonies 禮儀志 of the Sui 隋 Dynasty they are called “Puh-t'eo” 幘頭.

Besides the above mentioned objects, the Imperial equipage is depicted very fully. There are red rectangular banners. In the “I-Wei” Record 儀衛志 (Equipage Ceremonial) it is stated that the Kao-chi 告止 banners were all made of purple silk and adorned with the feathers of birds; and the banners depicted in this painting are of that description. The round-shaped fans are made of the tail feathers of the argus pheasant, and these are also described in the “I-Wei” Record mentioned above. The feather fans carried by the two men walking in front of the Empress Wu are called “fuh-tih” 拂翟 (flabellums). In the “Ceremonial Record” 宋禮志 in the “History of the Sung Dynasty,” we are told that when the Emperor went from one place to another, two of the palace officials carrying “tih-yü” 翟羽 (fan made of pheasant feathers), that is, “fuh-tih” 拂翟 (flabellums) went before him. The flabellums in this painting are similar to those mentioned in the “Ceremonial Record of the Sung Dynasty.” The people of the Sung Period retained many of the customs of the

No. 3

T'ang Dynasty. Each of the eunuchs following the Empress is carrying some article in his hands. Two of the men in front are carrying a "poh-shan" 博山 censer on a red stand. In the above mentioned "I-Wei" Record of the T'ang Dynasty, it is styled "hsiang-têng" 香鑪 (incense stand). At the base of the palace two men have red whips in their hands and are flourishing them very vigorously. In the "I-Wei" Record this whip is called the "tsing-pien" 淨鞭 (clearing whip) because it is flourished to warn all the officials of the approach of the Emperor. In this painting the imperial attendants, and the garments and decorations are all depicted according to the descriptions given in the "History of the T'ang Dynasty," and not as casually described by artists of later dynasties.

This painting was in five sections, according to the Art Record of the Süan-ho 宣和 reign of the Sung 宋 Dynasty; but in the first year of the K'ang-hsi 康熙 reign, a Mr. Wu 吳 states in the Meh-yüen-hwei-kwan-suh-luh 墨緣彙觀續錄 (Review of Art and Literature) that only one and a half sections existed at that time, and they afterwards became the property of An Luh-ts'un 安麓村. And on the "Seven Sages in a Bamboo Grove" 竹林七賢, painted by Chao Sung-süeh 趙松雪, there is an inscription, written by An Luh-ts'un, which states that the bamboos and trees were depicted according to the method used in this painting (by Chang-süan 張萱) which An Luh-ts'un valued more highly than any other painting.

唐

張萱武后行從圖軸

英尺

長六十八寸十六分之五
闊三十二寸十六分之十三

張萱京兆人、開元館畫直、鞍馬屏幃、宮苑仕女、名冠一時、花蹊竹樹、點綴皆極妍巧、尤長於寫嬰兒婦女、此圖上畫宮殿巍峨、中有甬道、道旁皆竹、竹聚葉層疊如帚、宋程知白畫竹自題、謂得唐人遺法、證以此圖、益信所言之非虛、樹幹皆以一筆圖成、多如鼠尾、與近人畫樹之用數筆積成者不同、竹樹內紅闌曲折、連帶不斷、殿外宮監數十人簇立、諸人眼皆半啟、作風沙眯目之狀、尤見畫筆用心之細、武后中立衣服、隨風飛揚、黑衣朱裳、腰繫佩玉、雜以珠絡、首戴圓冠、上綴赤珠、其形如武士之盔、上綴金飾、色紅、唐語林謂后冠以紅羅爲之、形如覆杯、蓋仿周時毋追之制、元時后猶承其制、其形稍高、謂之罽罽、宮監所戴黑帽、似紗帽、惟無兩翅、唐時謂之烏巾、後有二帶、專爲中官所冠者、武士首裹紅色之中、隋書禮儀志所謂幘頭、此外鹵簿森立、其紅色長方形之旛、唐書儀衛志云、次告止旛、皆絳爲之、飾以鳥羽、卽此物也、圓形之扇、謂之雉尾、障扇、亦見唐書儀衛志、武后前有執鳥羽之扇、二人前行、謂之拂翟、宋史禮志、皇帝自大次至版位、內臣二人執翟羽前導、號曰拂翟、與此正同、宋時多承唐制也、其隨從宮監、手中各持物件、前導二人共手承朱架、上安博山鑪、唐書儀衛志謂之香蹬、殿基之上、宮監手持朱鞭、作奮擊狀、儀衛志謂之淨鞭、蓋法駕將至、以警百官者、此圖所畫儀仗服飾、皆足與唐時歷史相證、非後代畫家隨筆圖繪者可比、宋宣和畫譜著錄是畫、有五幅、康熙初年、吳氏載於大觀錄者、僅現今之幅半、後歸安麓邨、墨緣彙觀續錄、卽著錄之、且於趙松雪竹林七賢圖跋內、稱其竹樹用墨、實法此畫、當是安氏銘心絕品也、



No. 4

“Three Beautiful Women”

Painted by Cheo Fang 周昉

T'ang 唐 Dynasty, A. D. 618-906

Size:—24 ins. by 45 $\frac{1}{2}$ ins.

Cheo Fang 周昉 (Familiar name Chung-lang 仲朗) was a native of the Metropolis, and he held the post of Recorder of Süanchow 宣州. He was a skilful painter of human faces. People admired the faces portrayed by Han Kan 韓幹 for their form, but those painted by Cheo Fang were praised for the soul which they expressed, showing that he had a deeper vision of art. His portraits of Buddhas and the Immortal Genii display very fine work, as well as his portraits of high-born ladies. He depicted high-born ladies with fine complexions, plump yet beautiful. His picture of “A Lady catching Butterflies,” and similar works are still existing.

In this painting, two ladies are standing shoulder to shoulder, the hands clasped within the long sleeves of their robes. The coiffure is high and adorned with turquoise ornaments, and above there is a golden phoenix. Their faces are powdered according to the “triple-white method” (brow, nose and lips). Cheo Fang always adopted this method when portraying ladies of high station. The robes of the two ladies are in the palace style. Red shoes peep out from under their skirts, but their feet are of natural size, as the fashion of binding the feet to keep them small had not been introduced in the T'ang Dynasty. By their side there is another lady standing, her hands also covered by her long sleeves; she is probably a lady attendant for she is not wearing the turquoise ornaments and golden phoenix on her head. All three ladies are remarkable for their bearing and beautiful appearance, refinement and leisurely elegance which show that this painting undoubtedly a genuine work of Cheo Fang, whose works are now very scarce.

Although the original silk of this painting is dull and somewhat damaged, yet the colours are still very beautiful giving the ladies a lifelike appearance. Such a work should be treasured!

SEALS ON THIS PAINTING

Seal of the private Art Cabinet of Kung Ki-tze 孔季子.

Seal of Shao-T'ang 少唐, Connoisseur of Art.

Note:—Kung Kwang-t'ao 孔廣陶 (Familiar name Shao-t'ang 少唐) was a native of the Nan-hai 南海 District of Kwangtung 廣東 Province. He had a large collection of paintings in his home, and he compiled the “Yoh-Süeh-Leo 嶽雪樓 Record of Paintings and Specimens of Calligraphy.” This artist lived in the Hsien-fung 咸豐 reign of the Ts'ing 清 Dynasty.

Seal of the Wan-Hsiang-T'ang 晚香堂.

Note:—Chên Ki-rü 陳繼儒 (Familiar name Mei-kung 眉公) was a native of the Hwa-t'ing 華亭 District of the Chekiang 浙江 Province. He lived in the Ming 明 Dynasty, but did not enter official life. In the Wan-Hsiang Hall, attached to his home, he had a very fine collection of paintings and specimens of calligraphy.

唐

周昉三美圖

英尺

闊四十五寸二之寸
闊二十三寸十六之寸十五

周昉字仲朗京兆人爲宣州長史善寫貌人稱韓幹得形似昉得人之精神蓋其所造者深也佛像神仙並皆佳妙畫仕女尤稱神品其仕女多爲穠豔豐肥之態其所繪仕女撲蝶等圖俱傳於世此圖二仕女並肩立拱手籠袖梳高髻戴翠翹上綴金鳳面塗粉作三白法蓋額際鼻上唇下也周昉所繪仕女俱用此法衣服俱作宮粧裙下露紅履不作纖足形蓋唐時尙不纏足也旁立一仕女亦正立籠手似侍女狀頭上不戴鳳翹矣三仕女體態豐腴神情閒雅洵爲周昉真迹無疑昉畫世不多見此本雖絹素黯敝而采色豔麗如生可寶也

印章

孔氏季祕子笈之印 少唐審定

孔廣陶字少唐廣東南海人家藏古畫甚富有嶽雪樓書畫記清咸豐時人

晚香堂

陳繼儒字眉公華亭人明隱士家有晚香堂藏書畫甚富





No. 5

“Scholars in a Cottage after a Fall of Snow”

Painted by Li Chao-tao 李昭道

T'ang 唐 Dynasty, A. D. 618-906

Size:—19 ins. by 48½ ins.

Li Chao-tao 李昭道 was the son of Li Sze-hsiün 李思訓, and he held the office of Chung-shu-shê-rên 中書舍人 (Secretary of the Imperial Patent Office). He was also one of the officials in charge of the granaries in the Tai-yuen 太原 Prefecture of Shansi 山西 Province, and Director of the Tsih-Hsien-Yuan 直集賢院. Li Chao-tao painted landscapes, birds and animals, displaying great skill and intelligence in his work, and it was said by the people of his time that the son altered the method of painting landscapes adopted by his father, General Li 李將軍, and even painted better landscapes than his father. The outlines of his high towers and pavilions are very carefully and accurately traced; and although the men and horses in the picture are very small, yet the eyebrows and monstaches of the men are clearly depicted. Two schools of painting existed in the T'ang Period, namely, the Northern T'ang 北唐 and the Southern T'ang 南唐, and General Li and his son, Li Chao-tao, were the founders of the Northern T'ang School of Painting.

In this painting the artist has depicted a great accumulation of snow filling the cavities of the cliffs and the mountain gorges and ravines, even the cascades being frozen and their courses nearly blocked up by the snow. At the foot of the mountains there is a thatched cottage, and behind the cottage are pine trees and bamboos covered with snow, the leaves of the bamboos appearing as sheathes, and the pine trees as wheels; and both pine trees and bamboos are like those in the Wang-ch'wen 輞川 Painting by Wang Wei 王維. This style belongs especially to the painters of the T'ang 唐 Dynasty, in snow scenes by artists of the Sung 宋 Period the leaves of the bamboos are never depicted double. Inside the cottage there are two learned men seated facing one another, and an attendant is standing near them. There is also a red table with a book on it. The lines of the garments worn by the men resemble the fine silk produced by the silkworm, and they are stiff and plain, their attractiveness being in their ancient simplicity; they much resemble the garments worn by the men in the “Kiao-shu Painting” 校書圖 by Yen Lih-pen 閻立本. Outside, in a corner near the wall, is a banana tree, and it is also weighted with snow; the skill displayed in depicting the leaves of this plant is of the highest order, and after the style of the “Wang-chwen” Painting by Wang Wei.

Many of the artists before the Sung Dynasty liked to paint snow-scenes, because such scenes symbolised purity of mind and high purpose. Wang Wei painted the Süeh-ch'i 雪溪圖 (Snow Stream) and the Kiang-kan-süeh-tsi 雪霽圖 (The River bank after a Snow-fall) while Yang Shêng 楊昇 painted the “Snow Mountains” 雪山圖 and transmitted to later generations.

The aim of Li Chao-tao 李昭道 in this painting is very lofty and the design and workmanship wonderfully skilful; it may be confidently accepted as a work of the T'ang 唐 Dynasty; artists of the Sung 宋 and Yuan 元 Dynasties could not have reproduced it.

五代

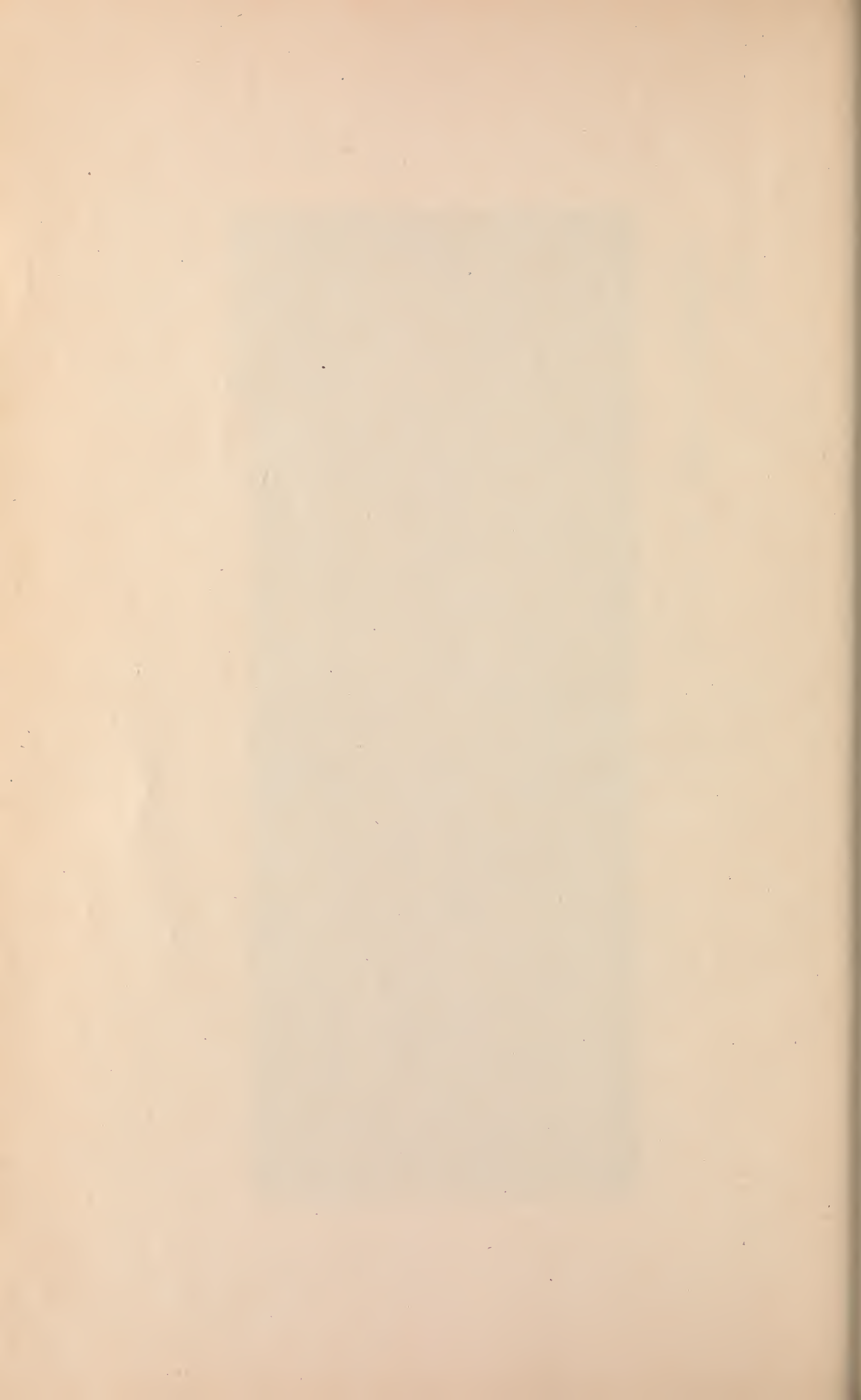
李昭道草堂雪霽圖軸

英尺

闊長四十八寸十六分之七

李昭道、思訓子、官中書舍人、太原府倉曹、直集賢院、工畫山水鳥獸、甚多妙巧智慧、時言山水者、稱爲小李將軍、變父之法、巧又過之、所畫層樓疊閣、界畫精細、寸人豆馬、鬚眉畢具、唐人畫分南北二宗、北宗則其父子也、此圖重岩疊嶂間、積雪都滿、飛瀑凝結、半爲雪封、山下有草堂一所、堂後松竹等樹、積雪滿樹、竹作夾葉、松作車輪、與相傳王維輞川圖中松竹正同、是唐人畫家本色、宋人雪景樹枝不作夾葉也、堂中二高人對坐、一童侍立、室中朱几上置書一冊、人物衣褶如蠶吐絲、細勁如鐵、而有古逸之趣、頗與閻立本校書圖中人物相類、牆角有芭蕉一叢、雪積其上、葉又工細絕倫、亦是王維輞川圖畫法也、宋以前畫家、多喜畫雪景、蓋以取譬性情清白高潔之意、王維有雪溪圖、江干雪霽圖、揚昇亦有雪山圖傳世、此圖託意高遠、而布局工妙、乃唐畫之可信者、非宋元諸家所能摹仿也、





No. 6

“Men and Horses”

Painted by Hu Kwei 胡瓌

Five Dynasties 五代, A. D. 906-960

Size:— $37\frac{1}{4}$ ins. by $38\frac{3}{4}$ ins.

Hu Kwei 胡瓌 was a K'i-tan 契丹 Tarter, or one of the Wu-soh-ku 烏索固 of Ruen-chow 潤州, but in the “Record of Paintings Seen and Heard of 圖畫見聞志,” it is stated that he was a native of Fan-yang 范陽. He was a fine painter of Mongolian horses, and he could also paint other pictures, especially all kinds of desert scenes beyond the frontier, boldly and most admirably.

In this painting we see a horse standing erect; and it is white from head to tail. The saddle and saddle-cloths are finely embroidered. The horse has a very noble appearance, and a glance at it is sufficient to convince one that it is of good breed. There are two military officers with the horse; one of them is wearing a yellow jacket with a breastplate on it, and military trowsers and belt, and slung on his back is a long sword. He is leading the horse with one hand, and there is a resolute expression on his face. The other officer is clad in a long green robe reaching to his bare feet and a fur cap, and a sword is hanging by his side. There is a fierce expression on his face as he stands gravely saluting with clasped hands, and at the same time seems to be conversing with the officer who is leading the horse. The second man has a wavy beard, and deep eyes, and he has the appearance of a foreign envoy bringing tribute.

In the list of more than fifty-three works, by Hu Kwei, kept in the palace during the Süan-ho 宣和 reign were “Mongolian Horse Breeders,” “Hunters,” and others, all depicting Mongolian horses, and strange scenes and customs of the region and people beyond the frontier very fully. But not one in a hundred of the pictures painted in those days has been preserved to the present time. The scenes in this painting, however, are very lifelike, and such a work is rare and valuable.

SEALS AFFIXED TO THIS PAINTING

The Double-Dragon Seal 雙龍. This is a square seal on the top margin of the painting, and it was used in the Imperial Palace in the Sung Dynasty.

The Cheng-ho Seal 政和. This seal is composed of two square seals joined together; it was the Imperial Seal of the Emperor Hwei-Tsung of the Sung Dynasty.

The Süan-ho Seal 宣和. This seal is composed of two square seals joined together, and it was used by the Emperor Hwei-Tsung 徽宗 during the Süan-ho reign of the Sung Dynasty.

One large square seal on this painting is unfortunately damaged so much that it cannot be deciphered.

五代

胡瓌人馬圖軸

英尺

長三十七寸十六分之三
闊三十八寸十六分之十一

胡瓌契丹人、或作本潤州烏索固部落人、圖畫見聞志、作范陽人、善番馬、兼工雜畫、曲盡塞外不毛景趣、清勁盡妙、此圖一馬正立、身體全白、鞍韉上繡龍文極細、而氣骨神駿、望而知爲良馬也、圉人二、一衣黃衫、服畫甲、下服戰褌、束帶負長劍、一手牽馬、面目有沉毅之色、一衣綠袍、赤足佩刀、首戴皮冠、面目威猛、拱手肅立、與牽馬者若共語狀、虬髯深目、似即外藩之貢使也、按胡瓌所畫、宣和內府著錄者、共五十餘種、如番部牧馬圖、射獵圖等、摹寫番部人馬邊塞風景、奇情詭狀、無不備具、當日畫本、今日已百不存一、如此幅之寫景如生、尤畫苑之奇品也、

雙龍印 正方在上方此宋時內府印

政和 正方連珠印宋徽宗璽

宣和 正方連珠印宋徽宗璽

居中大方印惜破碎文不可辨

cf. 15, 16



唐 刻 馬 圖

No. 7

“Doves bathing in a Gold Basin”

Painted by Hwang Ts'üen 黃筌

Five Dynasties 五代, A. D. 906-960

Size:—36 ins. by $60\frac{3}{4}$ ins.

In the T'u-Hwa-Kien-Wên-Chi 圖畫見聞志 (Record of Paintings Seen and Heard of), compiled by Kwoh Roh-hsü 郭若虛, it is stated that Hwang Ts'üen 黃筌 (Familiar title Yao-shuh 要叔) was a native of Chêng-tu 成都, Szechwen 四川 Province, and a Probationer of the Academy of Art when Wang Yen 王衍 ruled in Szechwen. When Mêng 孟 became ruler of Szechwen, Hwang Ts'üen was appointed District Superintendent of Police 檢校少府監, and the “Purple Robe” and “Golden Girdle” were bestowed on him. He was a skilful painter of flowers, bamboos and birds, as well as Buddhist and Taoist saints and deities, human figures, mountains and streams, dragons and water, entirely according to the “Six Methods” of painting. He far surpassed the “Three Experts,” Tiao Kwang-yin 刁光胤, who painted birds and flowers; Li Shêng 李昇 who painted landscapes; and Sün Yü 孫遇, who painted human figures, and dragons and water, so wonderfully well.

In this picture the artist sketched the outlines of the rockery in ink, and then laid on the natural colours of the rocks and afterwards traced the veins and streaks in yellow pigment, and in this work he followed the method of Tiao Kwang-yin. By the side of the rockery a cassia tree is growing, and “ki-ch'ih 鸚鵡 (a beautiful water fowl) with red heads and black plumage are flying and calling out alternately as they chase one another. Besides these there are two thrushes perched on a branch. Beneath the tree may be seen a group of lilies, whose flowers are just opening under the shade of the cassia, and they make a pleasant contrast. Of the four doves, one has a black body, its head and tail being white, while others are marked with yellow and white feathers intermixed. All are on the ground, and seem as if they were alive. There is also a gold-coloured bowl, handsomely engraved and beautifully adorned with pearls and jadestone, for the doves to use. The birds are sketched and the colours laid on most skilfully and admirably.

During the Epoch of the Five Dynasties, Hwang Ts'üen was regarded as the greatest painter of flowers and birds of that time. Even Sü Hsi was not his peer in such work. In the Sung Period, this painting was taken into the Imperial Palace, and now after more than seven hundred years, although the silk is slightly damaged, the colours are still fresh and beautiful, both brush-work and colouring being very attractive. It is truly a fine specimen of ancient art and very few like it have been preserved.

五代

黃筌金盆浴鵲圖軸

英尺

闊三十五寸○十六之十三

郭若虛圖畫見聞志黃筌字要叔成都人王蜀時爲待詔孟蜀時加檢校少府監賜金紫善畫花竹翎毛兼工佛道人物山川龍水全該六法遠過三師三師者花鳥師刁光胤山水師李昇人物龍水師孫遇也此圖湖石盡以墨作骨盡敷石青以泥金勾出經脉全用刁光胤之法石旁桂樹一株枝上有鸛鵲紅頭黑羽飛鳴相逐更有鸛鵲二駐足枝上樹下芙蓉一本正盛開與桂相掩映鸛鵲共四有身黑首尾俱白者有黃白斑羽相間者羣集地上宛然如生盆一金色雕縷文采飾以珠玉色極絢爛蓋爲浴鵲之用寫生敷色無不精妙五代花鳥當以黃氏爲第一手徐熙不及也此畫宋時曾入內府七百餘年中雖絹素略有小損然顏色鮮麗精采動人洵古畫不可多得之品也



No. 8

“The Ancient Buddha of the Mountain Cliff”

Painted by Kwan Hsiu 貫休

Five Dynasties, 五代 A.D. 906-960

Size :— $41\frac{1}{4}$ ins. by $75\frac{3}{4}$ ins.

Kwan Hsiu 貫休 (Familiar name Teh-yin 德隱; Courtesy title Chan-yüeh 禪月) was a priest of the Ho-an Monastery 和安寺 in the Lan-chi District 蘭溪縣 of the Wuchow 婺州 Prefecture (Ancient name of Kin-hwa 金華) of Chekiang 浙江 Province. In the T'ien-fuh 天福 reign he went to Szechwen 四川, and Wang Yen 王衍, the ruler of Szechwen, met him and recognising his ability, bestowed on him a “purple robe.” Kwan Hsiu was an able painter of the portraits of Lo-han in the ancient rustic style, his work being far superior to that of the ordinary artist. He was also a calligrapher, and his hand-writing was known as the “Kiang 姜 style” because his surname was Kiang. But he could also write the “Seal” characters, the ancient official characters, and the “grass” characters.

In this painting Kwan Hsiu has depicted an ancient Buddha, wearing a garment which leaves his shoulders exposed, seated on a cliff. The hair on his head is short and scanty, and his eyebrows are long and frizzled. His eyes are deep-set, and his nose high. His whole countenance is of an unusual appearance, and yet it has an expression of great compassion. One leg is stretched out, while he is clasping the knee of the other with both hands. The lines and curves of his garments are very firm and stiff, as if they had been moulded of cast iron. The brush-work of Kwan Hsiu in this painting is like that of the Ying-chên 應真 portrait in the Shen-yin Monastery 聖因寺, in Hangchow 杭州. The Buddha is seated on a rocky mountain cliff in the shade of a ravine, the face of the rock presenting a sheer descent as if it had been cut with a great knife. Not even the works of Ma Yuen 馬遠 or Hsia Kuei 夏珪 can be compared with this painting.

But very few of the works of Kwan Hsiu have been handed down to posterity. This painting of the Ancient Buddha was formerly kept for several generations in a Buddhist monastery in Chekiang Province, and the priests spoke of their secret treasure but would not let any one see it. Owing to the priests having burnt incense before this portrait for a great many years, the colours have become dull and unlike paintings always kept in an album and never hung up; yet it carries on its canvas the testimony of many generations during which it has existed.

五代

貫休嚴居古佛圖軸

英尺

長七十五寸十六之三
闊四十一寸八之三

貫休字德隱號禪月婺州蘭溪人。和安寺僧。天福時入蜀。頗爲王衍知遇。賜紫衣。善畫羅漢。貌多古野。立意絕俗。善書。以俗姓姜。謂之姜體。工篆隸草書。此圖一古佛。袒衣坐厓石上。頭上短髮。鬚鬢眉長而髻。深目高鼻。貌絕奇古。而具慈悲之容。兩手抱膝。一足伸長。衣褶勁健有力。如生鐵鑄成。與杭州聖因寺中應真像用筆相似。所坐處山石峻嶒。洞壑陰晦。石壁峻下。其勢如削。盡作大斧劈皴。非馬遠夏珪輩所能比也。貫休畫蹟傳世甚少。此幅向在越中某僧寺中。收藏已歷數世。寺僧矜爲祕寶。不輕示人。因其傳世久遠。加以香烟供養。故色澤黯敞。與卷冊之不懸挂者不同。然亦足爲年代久遠之證也。

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

此	年	黯	故
畫	久	不	無
圖	顏	能	印
絹	色	攝	本
素	過	影	

No. 9

“A Lion and its Cubs”

Painted by Wang Tao-k'iu 王道求

Five Dynasties 五代, A. D. 906-960

Size :— $35\frac{1}{4}$ ins. by $63\frac{1}{2}$ ins.

Wang Tao-k'iu 王道求 first studied the style of Cheo Fang 周昉, but afterwards he adopted the method of Lu Lin-kia 盧稜伽. He was a fine painter of Buddhist and Taoist images, good and evil spirits, human figures, dragons and wild animals, and also portraits of foreigners, and celebrated artists of that time praised his works highly. But genuine specimens of his work are rare, and when one is obtained it is treasured with unusual care.

In this painting the artist has depicted a lion standing with fixed eyes and quivering nostrils, and ears erect, presenting a majestic and fearsome sight, and justifying its title “King of Beasts.” The fine down and hair of the animal's coat are depicted in screw-like curves very finely and adorned with gold powder giving a restrained but admirable effect. Formerly it was said that it was not difficult to paint wild savage creatures, but it was extremely difficult to make them appear docile and good as well as lifelike. In this painting the fierce nature and bearing of the lion are restrained, but its gaze is directed steadily downwards, and there is a light in its eyes which would scare tigers and leopards. At the feet of the lioness are two cubs, one is looking up to its mother as if asking to be fed, while the other, although quietly couching at its mother's feet, seems to have a fierce expression. Formerly a writer criticising pictures of horses painted by Chao Tze-ang 趙子昂 wrote that that artist was familiar with the nature of animals. In this painting, although the lions are depicted in a docile and subdued mood, yet the latent fierceness of their nature is apparent and terrifying, an artist unacquainted with their nature could not have painted such a picture.

五代

王道求太獅少獅圖軸

英尺

闊長三十五寸八分之五

王道求先仿周昉後摹盧梭伽工佛道鬼神人物龍獸外國人物當時名手歎服惟真蹟少見得者倍加寶貴耳此圖大獅一竦立盱目聳鼻而兩耳豎起望之神威可畏所以獅爲百獸之王也鬣毛皆細描作螺旋文間用金粉勾出光彩隱約可見昔人論畫動物不難於悍猛示威而難於馴善活潑此幅狀其斂威不動之態而目光下注有辟易虎豹之意足下二小獅其一仰面而視作求乳之意其一雖馴伏母獅足下已具威猛之意前人評趙子昂畫馬謂其深得獸性此幅畫獅雖狀其馴伏之時而猛氣正復可怖非深知物性者不能下筆也

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

此	年	黯	故
畫	久	不	無
圖	顏	能	印
絹	色	攝	本
素	過	影	

No. 10

“A Lover of Flowers”

Painted by Tu Siao 杜霄

Five Dynasties 五代, A. D. 906-960

Size:—22½ ins. by 42 ins.

Tu Siao 杜霄 lived in the Epoch of the Five Dynasties, and Kwoh Roh-hsü 郭若虛 of the Sung 宋 Dynasty, in his “Record of Paintings I have Seen or Heard of 圖畫見聞志,” praises the ladies painted by Tu Siao for their beauty and bearing, and alleges that they are as fine as similar works by Cheo Fang 周昉.

Tu Siao also painted “Swinging 鞦韆,” “Catching Butterflies 撲蝶,” “The Prince of Wu escaping from the Summer Heat 吳王避暑,” and other famous pictures which have been handed down to alter generations.

In this painting a lady is depicted standing erect, and the two tresses of her coiffure are made to resemble butterflies. In the Tang 唐 Dynasty this fashion was called the “t'ieh-kih 蝶髻” (butterfly tresses or coiffure). There are no rings in her ears, but the holes of the ears are covered with small wheel-shaped ornaments of gold. In the Han 漢 Dynasty this ornament was made of jademstone and called a “tang 璫,” it was also called a “t'ien 璫” (a cover or plug for the ear). Before the period of the Six Dynasties 六朝 all ladies wore the “tang,” but no ear-rings. And only the brow, the top of the nose and the lips were powdered, which was called the “triple-white method” by the artists of the Tang Dynasty. In the Sung and later dynasties the whole face was powdered. To return to our description of the lady in this painting, she is wearing a white jacket with a green kerchief over it, her bosom being partly exposed; her lower garment is a red skirt covered by a white trailing garment, which, in the Six Dynasties, was called a “tsieh-li 接羅” and worn by men and women alike. Similar garments have been found in graves in Honan 河南 on the effigies buried with chiefs in ancient times. The lady's eyes and eyebrows are very beautiful, and her manner and bearing leisurely and elegant. There is not a trace of vulgar dalliance to be seen. The painting is undoubtedly after the spirit and style of Cheo Fang 周昉.

In the rockery there are two mountain peaks standing erect and bare, not ornately carved and corrugated, and by the side of the rockery there is a group of peony flowers with very luxuriant blossoms. The lady is looking at the flowers and the expression on her face is sufficient to show, as the artist has indicated in the title of the picture, how greatly she loves the beauty of Spring.

The painting is a famous relic of the art of the Five Dynasties 五代, and for eight hundred years it has been carefully preserved and treasured, loved and protected, by successive owners, and never hung up; hence although it has been kept for many generations the silk is as good as new. Such a fine specimen of art is rarely seen.

WRITERS OF INSCRIPTIONS ON THIS PAINTING

T'ang Yin 唐寅 (Familiar name Peh-hu 伯虎; Courtesy title, Luh-ru-chü-sze 六如居士) was a native of Soochow 蘇州, and in the Chêng-teh 正德 reign he won the literary degree of Master of Arts, his name being the first on the list of successful candidates. He was a skilful calligrapher and a fine painter, and he and Wên Chêng-ming 文徵明, Cheo Shih-chow 仇十洲 and Shun Shih-t'ien 沈石田 were styled the “Four Great Painters of the Ming 明 Dynasty.”

Wên Chêng-ming 文徵明 (Familiar name Chêng-chong 徵仲; Courtesy title Hêng-shan 衡山) was a native of Soochow 蘇州, and he was appointed a Probationer of the Han-lin College. He was a clever calligrapher and painter, and one of the above mentioned “Four Great Painters of the Ming Dynasty.”

Wang Ch'ung 王寵 (Familiar name Li-kih 履吉; Courtesy title Ya-i-shan-ren 雅宜山人) was also a native of Soochow 蘇州.

五代

杜霄惜花仕女圖軸

英尺

長四十二寸
闊二十八寸八分之五

杜霄五代時人、宋郭若虛圖畫見聞志稱其工畫仕女、富於姿態、妙得周昉之旨、有鞦韆撲蝶、吳王避暑等圖傳於世、此圖仕女一人、正立、頭雙鬟作蜨形、卽唐人所謂蜨髻也、耳不帶環、用圓形之金輪塞耳、此卽漢時之璫、亦謂之瑱、卽古之充耳、六朝以前之女子皆著璫、而不施環、粉塗額上、鼻上、唇際、唐畫家謂之三白法、宋後卽全塗面矣、身穿白衣、上施綠巾、袒胸、下襲紅裳、復以白衣罩其上、長拖於地、六朝人謂之接離、男女皆用之、近時河南出土之女俑、其裝飾與此相似、眉目艷麗、而儀態嫺雅、一洗妖媚之習、真能得周昉之神髓者、湖石二峰竦立、不作玲瓏縐瘦之狀、石旁有牡丹一叢、花開甚盛、仕女對花、若有所思、真能寫惜春之意者、此幅爲五代名蹟、八百年中俱經歷代收藏家所寶惜愛護、不輕懸挂、故歷年雖久、絹素如新、尤爲不可多得之奇品也、

題詩人名考

唐寅字伯虎、又號六如居士、姑蘇人、正德時解元、工書善畫、與文徵明、仇十洲、沈石田三人稱明畫四大家、

文徵明字徵仲、號衡山、姑蘇人、官翰林院侍詔、工書畫、與仇、唐、沈稱四大家、

王寵字履吉、號雅宜山人、姑蘇人、

春嬌初睡不勝衣
曉日初出戶蓬頭
花開
花開時是春深
主多

四

清明

畫

偶隨蜂蝶駐花陰
長日深閨不見春
病酒玉環貪睡去
沉香亭子斷無人
唐寅題

庭院深深
元曉語閑
翠衣初
欲恨苦
寒天湖石
畔無人到
閒立東風

牡丹

畫



7 11.249

11.279

No. 11

“Peony Flowers”

Painted by Sü Hsi 徐熙

Five Dynasties 五代, A. D. 906-960

Size :— $23\frac{3}{4}$ ins. by $78\frac{1}{4}$ ins.

Sü Hsi 徐熙 was a native of Chung-ling 鍾陵 (old name of the Changchow 常洲 Prefecture of Kiangsu 江蘇) and an official of Kiangnan 江南. His bearing indicated great learning and culture, and he was conscious of his superiority. He was a fine painter of flowers, trees, birds, fishes, cicadas, butterflies, vegetables and fruits. He studied all created things, old and new, and may without doubt be classed with the wise men of ancient times. But even when he was alive it was difficult to obtain a genuine specimen of his works.

In this painting the colour of the whole ground of the canvas is bluish-grey (stone-blue?). In the front of the picture, facing the observer, there is an old tree of which only the trunk is visible, and the peonies are growing by its side in different stages and tiers, the largest being the size of a bowl, and the colours are very beautiful. Seven blossoms are fully opened and seven half opened, while many more, nearing these stages, may be seen by the side of the fully opened flowers, or peeping out from between the leaves, and each one is depicted with the greatest skill. The variety of green leaves, the tender branches and the old stem, in all aspects, are quite natural. Near the peony flowers there are a crab-apple tree, a plum tree and some wild flowers, which make a striking contrast and accentuate the beautiful colours of the peony blossoms. When Sü Hsi was alive this kind of picture was styled “Palace Decoration Flowers.” Such pictures were first painted by Tiao Kwang-yin 刁光胤 to decorate the panels of screens in the Ladies’ Apartments of the Imperial Palace and the walls of the Imperial Halls. In the Sung “Record of Pictures Seen and Heard of 圖畫見聞志,” Kwoh Roh-shü 郭若虛 states that Sü Hsi and other artists of Kiangnan painted beautiful flowers and rockeries, and young “Shoh-yoh” 芍藥 (another variety of peony) by their side with birds, bees and cicadas among them, to decorate the Palace of the Emperor Li of the Five Dynasties, and they were called “Palace Decoration Flowers” and (Imperial) “Hall Decoration Flowers.”

This painting has been handed down for nearly a thousand years and yet the colours are fresh and beautiful, and it is one of the very few pictures of the Early Sung 初宋 Period still existing. The Emperor Kien-Lung 乾隆 of the Ts’ing 清 Dynasty wrote an inscription on this painting with his own hand and stamped it with thirteen seals; hence it may be seen that it was regarded as a very rare and valuable work in the Ts’ing 清 Palace of his day.

SEALS AND INSCRIPTIONS ON THIS PAINTING

The I-tze-sün Seal 宜子孫 (Bequeathed to my posterity).

Seal of Investigation by the San-Hsi-T’ang 三希堂. Seal of the Shun-hwo-hsüen 淳化軒 (Gallery of valuable paintings, etc. in the Imperial Palace).

Kien-Lung’s 乾隆 Seal of inspection and approval.

Kien-Lung’s Seal when he was eighty years old 八徵耄念之寶.

Seal of the Ku-hsiang Studio 古香齋.

Seal affixed at the time of the restoration of this Painting 寶笈重編

No. 11

Seal of the Shih-kü Treasury of Art (expressing approval of the Picture) 石渠鑑定.

Seal of the Loh-Sheo Hall, in which this Picture was kept 樂壽堂鑑藏璽.

Kien-Lung's Imperial Seal of approval 乾隆御賞之寶.

Seal of the Wu-Fuh-Wu-Tai Hall (Imperial Hall of the "Five Generations of Happiness) 五福五代堂
古稀天子之寶.

Seal of Longevity 壽 (Kien-Lung's Seal after he retired from the Throne).

Kien-Lung's Imperial Seal 乾隆御筆.

Note:—All the Seals recorded above are Kien-Lung's Imperial Seals.

Seal of the Pih-Shu Sêng of the Sung Dynasty (half damaged) 祕書省.

Seal of the Teh-Sheo Palace 德壽殿 (Seal of the Sung Emperor, Hwei-Tsung) 徽宗德壽殿寶.

Seal of Inspection and Approval affixed by Wang Hung-sü 王鴻緒 of Yün-kien 雲間.

Seal of Hwun-Yün-Shan-Rên 橫雲山人.

Seal of Yen-chai's 儼齋 Gallery of objects of art.

Note:—Wang Hung-sü 王鴻緒 (Familiar name Yen-chai 儼齋) was a native of the Sungkiang 松江 Prefecture, Kiangsu 江蘇 Province. During the reign of Kang-Hsi 康熙 he was one of the Grand Secretaries of State, and he had a large and valuable collection of specimens of calligraphy and paintings.

Ts'ui Yiu-liang 崔友諒 was a Director of Education, in the Kiang-ning 江甯 Prefecture, in the Ming 明 Dynasty.

Ying Ho 英和 (Familiar name Sü-chai 煦齋) was a Manchu and a member of the White Border Banner Force. In the reign of Kien-Lung 乾隆 he was a Grand Secretary of State. He was distinguished for his calligraphy.

五代

徐熙牡丹圖軸

英尺

長七十八寸八分之三
闊廿三寸十六分之十一

徐熙鍾陵人世爲江南仕族識度閑雅以清高自命善畫花木禽魚蟬蜨蔬果學窮造化意出古今無愧前賢之作惟當時真蹟已爲難得此圖通幅以石青作地正面古樹一枝僅見樹身牡丹卽栽樹旁牡丹重臺疊瓣其大如盆色極艷麗盛開者七朵尙有半開者七朵此外含苞未放者不知凡幾其花朵之旁見側出深藏半露無不各極其妙綠葉之紛披嫩枝老幹之反正氣勢之生動牡丹旁復有山查郁李及野花各種互相掩映更見牡丹色澤之穠麗矣此種畫當時謂之鋪殿花始於刁光胤專供宮內圍屏及殿壁之用宋郭若虛圖畫見聞志云江南徐熙輩有於雙縑素幅上畫叢艷疊石旁出藥苗雜以禽鳥蜂蟬之類乃是供李主宮中挂設之具謂之鋪殿花又曰裝堂花此幅流傳將近千年而色采鮮麗眞宋初畫之不可多得者清乾隆帝御筆親題其上共用寶璽十三方可見清宮當日已視爲奇寶矣

印章題跋考

宜子孫 三希堂精鑑璽 淳化軒圖書珍祕寶 乾隆鑑賞 八徵耄念之寶 古香齋 寶笈重編 石渠定鑑 樂壽堂鑑藏璽 乾隆御賞之寶 五福五代堂古稀天子寶 壽一字印太上皇帝之寶 乾隆御筆
以上均乾隆御璽

祕書省印已殘泐一半此宋時祕書省印也

德壽殿寶此宋徽宗印

雲間王鴻緒鑒定印 橫雲山人 儼齋祕玩

王鴻緒字儼齋松江府人康熙時官至大學士收藏書畫甚富

崔友諒

明江寧府教授

英和

字煦齋滿洲正白旗人乾隆時官大學士工書

春到見此祥
光陰兩度同
堪作良朋此更
於何景况領
禱花開紫紅
含芳露別姿
無悔情多





“Heavy Fall of Snow on River and Mountains”

Painted by Li Chêng 李成

Sung 宋 Dynasty (Northern), A. D. 960-1278

Size:—41 ins. by 68 $\frac{3}{4}$ ins.

In the Record of Paintings, by Kwoh Roh-hsü 郭若虛 of the Sung 宋 Dynasty, it is stated that the ancestors of Li Chêng 李成 (Familiar name Hsien-hsi 咸熙) were related to the Imperial Family of the Tang 唐 Dynasty; but they fled to Ying-k'iu 營邱 (in Shantung 山東) and established their home in that place. Li Chêng preferred retirement, and gratefully declined office when offered to him by the Emperor.

He was an excellent painter, especially of landscapes and winter forests, which he depicted with wonderful variation in expression and admirable skill. His paintings entitled “Yen-Lan-Hsiao-King” 烟嵐曉景 (Morning Mists), “Fung-Yü-Sze-Shi” 風雨四時 (Seasonable Winds and Rain) and “Shan-Shui-Han-Lin” 山水寒林 (A Forest view in Winter) have fortunately survived to the present day.

Facing us in this painting we see a rugged mountain rising abruptly, and presenting a grand and impressive appearance as if jade-stone rocks had been split open. On all sides, too, there are more ridges and peaks surrounding it. About half way down the mountain there are double-roofed towers and pavilions, and the shadows of the trees are reflected on both sides, making a wide, grand view; but no sound of human voices can be heard. Outside the gate a lad is sweeping away the snow with a broom. The small bridge at the foot of the mountain is heavily weighted with an accumulation of snow and it looks shaky; but a man holding an umbrella is crossing the bridge, and another man is following behind him. In a bend of a wild torrent a fishing-boat is lying athwart the stream, and the banks are thickly wooded, the trees having gnarled and twisted trunks and branches and looking very old and strange as if they had been frozen and petrified there. Amidst the trees there is a hamlet, the houses all adjoining, and by the side of the hamlet are mountains facing a lake. Near the lake there is a small studio, in which several men are leaning on the railing admiring the snow, and the expression in their eyes is that of living men. The water, sky and empty spaces in the picture are done in light ink by the “ran” process (Smearing process) to express the light and dark shading.

As one looks at the painting a shiver seems to pass through the body as if the painter's brush had had the power of creating a feeling of intense cold.

If we compare the work of Chêng with that of his teacher, Kwan T'ung 關仝, we shall see that Li Chêng 李成, although he used fewer outlines, could produce vast scenes, somewhat vague, but grand and impressive.

In this painting, the small trees and peaks at the top of the mountain are depicted even more skilfully than in works by Kwan T'ung. But, alas! very few paintings by Li Chêng have been handed down to the present day, and even in the Sung 宋 Dynasty they were scarce.

This painting was formerly in Mr. Kung's 孔 Collection of Paintings, in the Nan-hai 南海 District of Kwang-tung 廣東 Province. In the Sung 宋 and Kin 金 dynasties it was kept in the Imperial Palace. It is one of the very few old and genuine masterpieces of art.

SEALS AFFIXED TO THIS PAINTING

Seal of the Teh-Sheo Hall 德壽殿 of the Palace.

Note:—This was the seal of the Sung 宋 Emperor, Hwei Ts'ung 徽宗; all paintings and specimens of calligraphy kept in the Palace during the Süan-ho 宣和 reign were stamped with this Seal.

No. 12

Seal of the Ming-ch'ang 明昌 reign (Kin 金 Dynasty).

Note:—This was the seal used for stamping all superior paintings and specimens of calligraphy in the Palace during the reign of the Emperor Chang Tsung 章宗 of the Kin 金 Dynasty.

Seal of the Collection of Paintings and Specimens of Calligraphy possessed by Wang Tsin-k'ing 王晉卿, husband of an Imperial Princess.

Note:—In the Sung 宋 Dynasty, Wang Sien 王詵 (Familiar name Tsin-k'ing 晉卿) who was a native of the Tai-yuan 太原 Prefecture of Shansi 山西 Province, was given an Imperial Princess as wife, and he was then designated “Fu-Ma-Tu-Wei” 駙馬都尉 (Husband of an Imperial Princess).

He liked to collect old paintings and specimens of calligraphy, and being a clever connoisseur he seldom made a mistake; hence all works of art bearing his seal are of a high order of merit.

北宋

李成江山密雪圖軸

英尺

長六十八寸四分
闊四寸十六分之十五

宋郭若虛圖畫見聞志云、李成字咸熙、其先唐宗室、避地營邱、因家焉、志尚冲寂、高謝榮進、工畫、尤精山水、寒林神化、精靈絕人、有煙嵐曉景、風雨四時、山水寒林等圖、行於世、此圖正面奇峰突起、氣勢雄厚、多作切玉皴、四周峰巒環抱、山腰有重樓疊閣、映帶重林、勢極宏敞、闌其無人、門外一小僮、方持帚掃雪、山下危橋積雪已滿、一人持蓋過橋、一人隨後、野水一灣、中橫釣艇、岸旁密林叢樹、虬枝古榦、意極奇古、作凝寒僵立之狀、林中有村舍、傍山面湖、連楹接棟、小齋臨水、數人方憑闌賞雪、顧盼生動、水天空闊處、俱以淡墨渲染、有陰沉晦冥之意、偶一展觀、凜凜有寒意、眞筆通造化也、攷李成畫師關同、故雖不作多皴、自有一種渾穆宏深氣象、此幅山頭多作小樹、及巒頭突兀處、較關同尤爲神妙也、惟其墨蹟流傳不多、在宋時已稱難得、況今日乎、此幅舊爲南海孔氏藏、爲宋金內府收藏、眞古畫有數之名蹟也、

印章附考

德壽殿寶 此宋時徽宗璽也、凡宣和內府書畫俱用此璽

明昌御覽 此金章宗內府璽也、凡上品書畫俱用此璽

駙馬王晉卿家藏書畫印

宋王詵字晉卿太原人、尚公主、封駙馬都尉、好藏古書畫、善鑒別、百不失一、有其印者皆精品也



北宗李成画江山雪霁图
卷中局部之一

No. 13

“Mountain Mists on an Autumn Morning”

Painted by Fan Kwan 范寬

Sung 宋 Dynasty, A. D. 960-1278

Size:— $24\frac{3}{4}$ ins. by 62 ins.

Fan Chung-lih 范中立 was a native of Hwa-yuen 華原, Shansi 山西 Province, and he had an indolent nature which did not expedite work. Owing to his tardy disposition he was called “Kwan” 寬 (easy-going) hence his courtesy name also became Kwan, and he was known as Fan Kwan 范寬. He was a clever painter of landscapes, in which he followed the teaching of King Hao 荆浩: but he slightly changed his teacher's method and thereby was able to make his landscapes more interesting and attractive.

The mountains depicted in this painting are steep and rugged and composed of rocks and earth, and the artist has made it appear as if rain were falling on the tops of the mountains after the style transmitted by Hong Kuli-tze 洪谷子. Tung Peh-yuan 董北苑 also followed this rule in sketching, especially in depicting mosses on the tops of rocks. From the slope between the ranges a torrent of water is falling into space, but it is partly hidden by the thick shrubs and trees. The trees are depicted according to the San-kiuh-tien 三角點 (triangular stroke) or Kiah-yeh-tien 夾葉點 (double stroke) method like those seen in paintings by Li Ying-k'iu 李營邱. The opened pine needles are depicted by the “ran” 染 process (splashes) in ink. All are intermingled quite naturally, but the pines are not like the “Chang-shan” 掌扇 (hand-shaped) Pine, painted by Liu Sung-nien 劉松年, or the “P'o-pih 破筆” (broken-brush) Pine, painted by Ma Yuen 馬遠. The three characters “Fan Chung-lih 范中立” are written on the trunk of a tree. The artists of the Sung 宋 Dynasty usually wrote their signatures on the root of a tree, or in the crevice of a rock, and both Li Tang 李唐 and Ma Yuen 馬遠 followed this custom.

Shun Ts'un-chung 沈存中 of the Sung Dynasty, in the “Mêng-K'î-Pih-T'an 夢溪筆談” (Notes on Paintings) states that the priest, Chü-ran 巨然, painted pictures which, when viewed from a short distance, seemed incoherent and without design; but when viewed from a greater distance the design became clear in all its aspects, making a very attractive picture. This painting also when first seen is not specially attractive, but if hung on the wall the cloud-capped mountains appear lofty and grand, and the forests dense and luxuriant in the clear, frosty morning, in Autumn, just the scene, which was in the artist's eye when he painted this picture. It is a wonderful piece of brushwork!

In the Sung 宋 Dynasty this painting was in the Imperial Palace, and it was registered in the Catalogue of Paintings of the Süan-ho reign: and although it has been handed down for more than seven hundred years it is not damaged, showing how carefully it had been treasured.

Lo Tien-ch'i 羅天池, a native of the Sing-hwei 新會 District of Kwangtung 廣東 Province, has written an inscription on this painting. In the Kia-K'ing 嘉慶 reign he had a large collection of specimens of calligraphy and pictures and was famous as a connoisseur of paintings. He had the largest collection of works of art in the Kwangtung Province.

宋

范寬煙嵐秋曉圖軸

英尺

長六十一寸十六分之十五
闊二十四寸四分之三

宋范中立、華原人、性疏懶迂緩、秦人謂人性情迂緩者曰寬、因號曰寬、遂以此著名、善畫山水、喜學荆浩、而小變其法、能得山水之真趣、此圖巖嶂突兀、作山戴土之狀、山頭作雨點皴、猶是洪谷子遺法、董北苑亦有此種皴法、特北苑山頭必作大點之苔耳、嶺腰有瀑布、一破空而下、爲叢樹所掩、樹則或作三角點、或作夾葉點、與李營邱畫中叢樹相似、松作疏針、以墨淹染、自有蔥籠之狀、與劉松年之掌扇松、馬遠之破筆松不同矣、范中立三字、欸在樹身、宋人欸多落於樹根石罅、李唐馬遠皆如此、宋沈存中夢溪筆談、謂僧巨然畫、近視不成物、遠視之則晦明向背、意趣皆得、此畫初看並未出奇、懸之壁間、煙嵐高曠、林木蔥鬱、清秋霜曉、宛然在目、洵奇筆也、此圖曾入宋時內府、故宣和畫譜有其目、七百餘年中、流傳無損、殊可寶矣、上有羅天池題字、天池廣東新會人、嘉慶時收藏書畫、少以善鑒別古畫得名、廣東一大收藏家也、

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

故	黯	年	此
無	不	久	畫
印	能	顏	圖
本	攝	色	絹
	影	過	素

No. 14

The True Figure of the “Star of Longevity”

Painted by Shih Kēh 石恪

Sung 宋 Dynasty, A. D. 960-1278

Size:— $16\frac{3}{4}$ ins. by $31\frac{3}{4}$ ins.

Shih Kēh 石恪 was a native of Chêngtu 成都, Szechwen Province. He had a crafty nature, and he was a clever talker. He was a skilful painter of Buddhist and Taoist images and human figures. At first he followed the style of Chang Nan-pên 張南本, but afterwards he enlarged the scope of his brush and painted according to his own fancy, and in a variety of styles. When peace was established in Szechwen 四川, he proceeded to Pien-liang 汴梁, the capital, in Honan 河南, where, by Imperial command, he painted the Siang-Kwoh Monastery 相國寺, and was offered an official post in the Academy of Art, but he declined it and begged permission to return to Szechwen 四川 which was granted.

In this painting the “Star of Longevity” 壽星 is depicted with a body only a little more than a foot long, and a head about five inches in height. The eyes are clear and steady and the beard long and handsome, while his appearance is natural and animated, resembling that of one of the “Immortals”. The lines and folds of the garments are as coarse as figure-marks, being plain and stiff like those seen in the pictures of Buddhist images painted by Kwan Hsiu 貫休 in the Tang 唐 Dynasty; and on his feet he is wearing straw sandals fastened with string. The brushwork of the artist in this painting is extremely skilful, and most admirable. In Shensi 陝西 Province there is an image of the “Star of Longevity” carved in stone, and on comparison it was found to be very similar to this painting, but the eyes are not so clear and brilliant; and the arrangement of the lapel of the jacket is reversed. In the “Erh-Ya” 爾雅 it is stated that the Star of Longevity was one of the stars in the Constellation Virgo 亢角, and all the ancient books of China assume that the Star of Longevity controls the length of human life, and always appears in the form of an old man.

In the 11th month of the 8th year of the Kia-Yiu 嘉祐 reign of the Sung 宋 Dynasty, a Taoist was seen walking in the streets of the Capital and no one knew where he had come from. His appearance, both in body and countenance, was very strange and unlike that of human beings. He drank unlimited quantities of wine, too, yet never became intoxicated. One of the Palace officials introduced him to the Emperor who gave him a “picul” of wine (about 100 pints). At that time the Director of the Imperial Observatory reported that the “Star of Longevity” was in juxtaposition to the “Imperial Star” 帝星, and thereupon the Taoist disappeared from the Capital. But some curious persons had already sketched the figure of the Taoist before he disappeared, and this painting of the Star of Longevity was made from one of those original sketches, and it differs from the usual portraits, which represent the Star of Longevity as an old man carrying a staff, or riding on a stag, or leading a crane. This painting is undoubtedly a true likeness of the Star of Longevity.

SEALS ON THIS PAINTING

Seal of the Collector Hsiang Meh-lin 項墨林.

Note:—Hsiang Meh-lin (name Yuan-pien 元汴) was a great collector of Paintings in the Ming 明 Dynasty.

Seal of Mr. Sün 孫 of Peh-p'ing 北平, in Chihli 直隸.

Note:—The famous paintings collected by Sun Chêng-tseh 孫承澤 (Courtesy title T'ui-kuk 退谷) were all genuine.

宋

石恪壽星眞形圖軸

英尺

長三十一寸四分
闊十六寸四分

石恪成都人性滑稽有口辯工畫佛道人物始師張南本後畫筆縱逸不名一筆蜀平至汴都奉旨畫相國寺壁授以畫院之職不就請還蜀許之此圖畫壽星身長尺餘而頭長至五寸許眉目清古鬚長而秀飄飄然有神仙之概衣褶其粗如指古勁與唐貫休所畫佛像相類足登麻鞋絡之於繩畫筆工妙絕倫陝西另有石刻壽星取以相校大致雖同然眉目之間不及此本之有精采且衣服亦有右襟左襟之不同壽星本爲星象之一種故爾雅云壽星角亢也中國古書皆以爲壽星主人間之壽常現作老人象宋嘉祐八年十一月京師有道人游卜於市莫知其從來體貌古怪不與人類飲酒無算不醉有內官爲之引見於帝賜酒一石時司天臺奏壽星近帝座忽失道人所在好事者圖畫其像此幅當亦當時所畫之一與世傳壽星或攜杖或跨鹿攜鶴者不同定爲壽星眞形無疑

印章考證

項墨林藏印

項墨林名元汴爲明代收藏一大家

北平孫氏印

孫名承澤號退谷所藏名畫皆眞蹟

嘉祐八年冬十一月京師有河
 人存卜於世無知所從來
 古往今來無與倫比
 題許龍人士相與傳好
 事者同二氏之相與傳好
 賜涓人石飲及七十昔司天臺
 奉壽星臨帝座帝心所
 杜仁宗嘉歎久之閱視世所
 壽星圖不知其異不過附龜
 松柏果錯如鮮麗而已然壽
 星之真果何如耶我仁宗昔天
 下熙熙無物不皆宜乎壽星
 人問躬見於帝憶其父有臥
 激而然也珍重是圖與民同
 此真帝意也



No. 15

“Purity of Purpose”

Painted by Ts'ien Hsi-peh 錢希白

Sung 宋 Dynasty, A. D. 960-1278

Size:— $18\frac{3}{4}$ ins. by $37\frac{1}{2}$ ins.

Ts'ien-I 錢易 (Familiar name Hsi-peh 希白) was a descendant of Prince Wu Siu 武肅, of the Wu-Yueh 吳越 states, and the 12th. son of Prince Fei 廢. In the Sung Dynasty he gained the degree of Doctor of Literature and was styled “Hsien-liang-fang-chêng” 賢良方正 (Virtuous and Upright) and he served, several times as Secretary of a Board and as an Expositor of the Han-lin 翰林 College.

Ts'ien-I 錢易 painted landscapes and portraits of “Lohan” 羅漢 in very strange and original forms. His learning and literary ability, too, were great, and he compiled many books.

In this painting the artist has depicted a cabbage, both stem and leaves being in light shades of ink. The upper surface is in thicker ink leaving white lines exposed as veins; upper and lower, lateral and reverse aspects all being depicted. By the side of the cabbage, some fine grass is growing, and also the “tsi” 薺 herb in full flower.

The artist has wielded a firm brush and the objects are depicted as if they had been moulded. This peculiar style of brushwork resembles the style used in engraving images on stone in the period of the Six Dynasties 六朝, and it is very fine work.

In the Epoch of the Five Dynasties 五代 T'ao Chen 陶僎 also was famous for painting cabbages, and in his pictures which have been handed down to us we can see that in delicate beauty they are similar to this painting by Ts'ien Hsi-peh.

Ts'ien Shun-kü 錢舜舉 of the Yuan 元 Dynasty could also paint wild herbs skilfully, yet if this painting by Ts'ien Hsi-peh is hung on the wall between the other two, the latter will appear comparatively dull and lifeless.

NAME OF THE WRITER OF A EULOGY IN VERSE ON THIS PAINTING

Yu-Wen Kung-liang 宇文公諒 was a native of Wu-hsing 吳興, Chekiang 浙江 Province. He flourished as a poet in the Yuan 元 Dynasty.

SEALS AFFIXED TO THIS PAINTING

Seal of Chu Chi-ch'ih 朱之赤, a native of the Hsiu-ning 休甯 District of Anhwei 安徽 Province, and a collector of valuable paintings and specimens of calligraphy.

Note:—Chu Chi-ch'ih 朱之赤 (Courtesy title O-An 臥庵) lived towards the end of the Ming 明 Dynasty. He was a skilled connoisseur, and he had a very large collection of old paintings.

Seal of Kao Sze-chi 高士奇, affixed to paintings and specimens of calligraphy.

Note:—Kao Sze-chi (Courtesy title Tan-ren 澹人) was a native of the Chekiang 浙江 Province, and he had a very large collection of old pictures and specimens of calligraphy. He also compiled a book on painting, called the “Kiang-Ts'un-Hsiao-Hsia Record” 江村消夏記.

Seal of Ki-t'ung 季彤, an admirer of paintings.

Seal of Mr. P'an 潘, of Ho-yang 河陽, a collector of paintings and specimens of calligraphy.

No. 15

Note :—P'an Ki-Tung 潘季彤 was a native of Kwangtung 廣東 Province, and he had a very fine collection of paintings and specimens of calligraphy.

Seal of the Ta-kwan 大觀 reign of the Sung 宋 Dynasty.

Seal of the Ch'ung-ning 崇寧 reign of the Sung 宋 Dynasty.

Note :—These two Seals indicate that this painting had been taken into the Imperial Palace.

Seal of the Picture Gallery of Kwang-t'ao 廣陶, a descendant, in the 70th generation, of Confucius; he had a famous collection of paintings and specimens of calligraphy of the Sung 宋 and Yuan 元 Dynasties in his "Yoh-Süeh 嶽雪 Gallery."

Note :—Kung Kwang-t'ao 孔廣陶 (Courtesy title Shaot'ang 少唐) was a native of Kwangtung Province, and he had the finest collection of paintings and specimens of calligraphy in that province.

宋

錢希白清介圖軸

英尺

闊長三十七寸十六分之九

宋錢易字希白、吳越武肅王諸孫、廢王第十二子、仕宋登進士、舉賢良方正、累任左司郎中翰林學士、繪山水羅漢、俱極古怪、才學敏捷、著書甚多、此圖畫菜一支、枝葉以淡墨漬成、其正面之葉、俱用濃墨畫出、留出白筋、俯仰反側之勢、無不備具、旁作細草、薺菜已老而著花、筆意堅勁、幾如鐵鑄、用筆奇古、與六朝畫像石刻相似、真奇畫、昔五代陶愐、以善畫菜得名、觀其遺畫、皆秀媚而形似、元錢舜舉亦喜畫野菜、若以此畫同懸壁上、俱覺索然無生氣矣、

題詩

宇文公諒吳興人元代詩人

印章

休寧朱之赤珍藏圖書

朱之赤號臥庵明末人精鑒別所藏古名畫甚多

高士奇圖書記

士奇號澹人浙江人藏古書畫甚多著江村消夏記

季彤心賞 河陽潘氏書畫

季彤潘氏廣東人家藏書畫甚富

大觀 崇寧

曾入宋代內府印

至聖七十世孫廣陶 嶽雪樓珍藏宋元書畫真蹟印

孔廣陶號少塘廣東人藏書畫名蹟甚多爲粵東之冠

岩溪水遠綠楊村抱甕常
年寧澗園溪嘯葉根風
味慣好留清介付兜孫

錢易字希白武肅諸孫癸丑
第十二子歸宗仁為翰林俱直
學士著書此詩今因年光景
故先生鐵鑄成高古家直類
此解所刻諸君幸勿觀也
送別世三弟仲韓至元并候

北窗詩卷四清不貴



No. 16

“Red Plum Flowers and Turquoise Bird”

Painted by Sü Chung-tze 徐崇嗣

Sung 宋 Dynasty, A.D. 960-1278

Size:—19 ins. by 23 ins.

Sü Chung-tze 徐崇嗣 was the grandson of Sü Hsi 徐熙 whose general style of art he followed, especially his new method of sketching flowers and plants without outlines. He could also depict fruit-trees, cocoons, trees, and dates fallen to the ground, all very naturally. Many of his works are registered in the Art Record of the Süan-ho 宣和 reign.

In this painting there are three sprays of red plum flowers, the plum flowers being depicted with red pigment and powder by the “ran” process. The blossoms are wide apart and fully open displaying the artist’s exquisite skill with the brush. From the Tang 唐 Dynasty, artists such as Pien Luan 邊鸞 and Tiao Kwang-yin, 刁光胤 when painting flowers and plants, all depicted the angular outlines first and then laid on the colours. Sü Hsi 徐熙 was the first to introduce the new method by which flowers and leaves were depicted by laying on the colours (without outlines), and this was called the “boneless method.” This painting by Sü Chung-tze 徐崇嗣 is depicted according to the “boneless method.”

On a branch of plum flowers there is a bird whose body is covered with lovely turquoise feathers; but the breast is red. The top of its head is black with a little red intermixed. The beak, which resembles that of a parrot, is red also. In form this bird resembles the kingfisher, yet it is different. The “Tai-P’ing-Yu-Lan” 太平御覽, in an extract from the “In Nan-Chung-Pah-Kiün-I-Uh-Chi” 南中八郡異物志 states that this bird is described as about the size of a swallow, with red plumage on back and breast. But the whole body of the bird in this picture, except the breast which is red, is covered with turquoise plumage. This agrees with the statement in the books mentioned above that all kingfishers are not alike; and the bird in this picture seems a rare species of kingfisher. At the present time many painters of flowers and birds imitate the works of artists of former times; but the artists of the Sung Dynasty, when painting birds and flowers, took nature as their teacher, copying flowers as they were swayed by the breeze or laden with dew, and depicting the changing hues of a bird’s plumage, or its skilful movements in flight. Hence it is evident that all their sketches are copies of natural objects and not copies of imitations, and paintings by artists of the Sung 宋 Dynasty are, therefore, highly prized.

SEALS ON THIS PAINTING

Seal of Kien-Lung 乾隆, indicating approval.

Imperial Seal of Kien-Lung, indicating that the painting had been inspected by the Emperor.

Seal of the Shih-kü 石渠 Private Cabinet of Paintings.

Imperial Seal of the San-Hsi 三希 Hall.

Seal of bequeathment to sons and grandsons.

Note:—The seals above mentioned evidence that this painting was kept in the Imperial Palace during the Ts’ing 清 Dynasty.

Seal of the Kwun-Hsioh Studio 困學齋 belonging to Sien-Yü 鮮于.

Note:—Sien-Yü K’ü 鮮于樞 (Familiar name Peh-chi 伯機) was a native of Tsien-t’ang 錢塘, in Chekiang 浙江. In the Yuan 元 Dynasty he was appointed an Expositor of the Han-lin College, and afterwards he

No. 16

became Deputy Imperial Commissioner of Kiangsu and Chekiang. He was a skilful calligrapher and a good judge of old paintings.

Seal of T'ao Kiu-chêng 陶九成.

Seal of Nan-tsun 南村.

Note:—T'ao Kiu-chêng 陶九成 (Familiar name Nan-tsun 南村) was a native of Tien-t'ai 天台, Chekiang 浙江 Province, in the Yuan 元 Dynasty. He did not enter official life but lived in retirement.

Seal of Tsiao-lin 蕉林.

Seal of T'ang-tsun 棠村, a connoisseur.

Note:—The last two seals were affixed by Liao Ts'ing-piao 梁清標 of the Tsing Dynasty.

The Tze-Pên 賜本 Seal.

Seal of Tung Kao 董誥, the keeper (of this painting).

Seal of Mr. Tung, of Fu-ch'un 富春 (Chekiang 浙江), collector of paintings and specimens of calligraphy.

Note:—Mr. Tung Kao 董誥 was a native of Fu-yang 陽富 (or Fu-ch'un 富春) in Chekiang 浙江, and in the Tsing 清 Dynasty he was appointed a Grand Secretary of State. He was the son of Pang Tah 邦達, and a skilful painter.

宋

徐崇嗣紅梅翠羽圖軸

英尺

長二十九寸十六之一

徐崇嗣熙孫有祖風花卉創造沒骨法又善果木蠶繭連樹及墜地棗備得形似宣和畫譜收其畫蹟最多此圖紅梅折枝三本梅花皆以紅色和粉染成花朵疏落含苞已放無不畢肖唐以來畫家寫花卉如邊鸞刁光胤皆先畫棱廓然後敷色惟徐熙始創新意以采色寫花葉謂之沒骨法此幅卽沒骨法也枝上有鳥遍身翠羽胸紅色頭色黑上間紅色喙亦紅而似鸚鵡形似翠鳥而不同太平御覽引南中八郡異物志曰翠大如鸞腹背純赤今此鳥通體皆翠僅腹下赤色與古書所云翠鳥有異當別是一種異鳥也近時畫工寫花鳥者半皆倣摹古人畫本宋人所畫花鳥皆取真花真鳥花則玩其凝風含露之態鳥則摹其羽毛之構造飛鳴之神情實驗寫真無不一一逼肖此宋代畫本之所由可貴也

印章

乾隆鑑賞 乾隆御覽之寶 石渠寶笈 三希堂精鑑璽 宜子孫

以上清內府收藏印

困學齋 鮮于

元鮮于樞字伯機錢塘人元翰林學士江浙行省副使工書精于鑑別古畫

陶九成 南邨

元陶九成字南邨天台人元時隱居不仕

蕉林 棠邨審定

清梁清標印

賜本 臣誥恭藏 富春董氏收藏書畫印

清董誥富陽人官至大學士邦達之子工畫

宋徐崇嗣紅梅翠羽圖



No. 17

“Mountain Dwellers in a Storm”

Painted by Yen Wên-kwei 燕文貴

Sung 宋 Dynasty, A. D. 960-1278

Size :—39½ ins. by 75½ ins.

Yen Wên-kwei 燕文貴 was a native of Wu-hsing 吳興, Chekiang 浙江 Province. At first he was in the military service of the country, but afterwards he was admitted to the Academy of Art, and he became a skilful painter of human figures and landscapes. In his earlier work he followed the style of Heh Hwei 郝惠, especially in painting carriages, boats, irrigation wheels and landscapes which he depicted so minutely yet clearly and freshly that he created a new style of his own which was recognised and praised by the people of his time. In the Twan-Kung 端拱 reign the Emperor requested the artists to paint fans and send to him, and the fan painted by Yen Wên-kwei 燕文貴 was the only one praised by the Emperor, and this artist forthwith became famous. But very few genuine specimens of his work have been preserved.

In this painting the mountains, rising height above height, are abrupt and firm, the outlines making them appear as if they had been split with an axe. The mountains are seen in dim light, the tops being partly hidden in mist. At the foot of the mountains there is a row of dwellings by the side of a stream and surrounded by trees. On the left side of the mountains a storm of wind and rain is raging. In the double-roofed tower an old man is leaning on the railing, and two lads are pulling down the blinds to prepare for the coming storm. The trees at the foot of the tower are swayed toward the right hand side by the force of the wind and their leaves are flying about in confusion. On the stone bridge a man is just crossing, and he is shielding his face with his arm as he walks rapidly across the bridge, while his garments are blown about by the fierce wind. A lad carrying an umbrella is following the man, and his head is averted as if unable to face the storm. The scene is very true and realistic. Away from the mountains may be seen a high tower and double-storied pavilion, partly in mists and clouds, appearing and disappearing alternately. All the scenes and objects in this picture are exactly as they would be in a storm of rain.

宋

燕文貴山居風雨圖軸

英尺

長七十五寸十二之一
闊三十九寸十六之一九

燕文貴吳興人初隸軍籍後入圖畫院善人物山水初師郝惠作車舟盤車山水清潤細碎自成一家有燕家景子之稱端拱勅畫臣進執扇帝獨賞文貴之畫遂以知名惟真蹟希遺耳此圖重山突兀俱作斧劈皴山色晦冥烟巒隱約山下屋宇連衡相接依山傍澗綠樹環繞山左雨陣極猛重樓中一老者憑欄二童子正下簾預備雨至樓下林木因受風吹盡向右傾木葉亂飛石橋上有一人方過橋掩袂疾走衣服飛揚童子後隨手挾一傘側面不敢前進情景逼真山外高樓疊閣半在冥濛烟靄中若隱若現雨中景物可云惟妙惟肖矣



No. 18

“Mountain Dwellers after a Snow-storm”

Painted by Hsü Tao-ning 許道甯

Sung 宋 Dynasty, A. D. 960-1278

Size:— $38\frac{3}{4}$ ins. by 67 ins.

Hsü Tao-ning 許道甯 was a native of the Ho-kien 河間 Prefecture of Chihli 直隸 Province. The statement in the Süan-ho 宣和 Record of Paintings that he was a native of Ch'ang-an 長安 is erroneous. In the official service he became a Secretary of a Board. He was a skilful painter, chiefly after the style of Li Ch'eng 李成. His mountain ridges and precipices are steep and abrupt, and his trees stand out firm and strong. He ultimately adopted a style of his own. Originally Hsü Tao-ning 許道甯 was a vendor of medicines in the city of Ch'ang-an 長安, but at that time he did not paint pictures. His favourite subject was a snow-scene, but very few of his works have been preserved.

In this painting the artist has depicted dangerous cliffs rising abruptly, and very steep and lofty. At the foot of the cliffs there are several old trees whose branches are forked like the horns of a stag; and the thick copses of bamboos are still covered with snow just beginning to melt. Near the bamboos there is a wild plum tree whose blossoms are just opening in spite of the cold. A low building can also be seen, and a distinguished scholar is sitting at an open window as if admiring the snow. Outside the building there is a bridge, and a boy carrying a basket is just crossing the bridge, and he is pressing his sleeve against his nose to avert the cold, the effect in the painting being very realistic. The groups of cliffs standing erect and covered with melting snow give to the whole picture a cold and sombre appearance which only Hsü Tao-ning 許道甯 could have depicted.

宋

許道寧山居雪霽圖軸

英尺

闊三十八寸四分
高三十七寸四分
之三

許道寧、河間人、宣和畫譜作長安人、誤也、官著作佐郎、善畫、學李成、頗得其氣、峯巒峭拔、林木勁硬、自成一家、嘗賣藥長安市上、不輕爲人作畫、尤喜爲雪景、特留傳不多耳、此圖危巖突起、壁立千仞、巖下老樹數枝、極杈如鹿角、叢竹尙留殘雪、竹外野梅一枝、冒寒正開、矮屋一椽、一高士開窗獨坐、作賞雪狀、屋外一橋當路、小童携籃方過橋、擁鼻作冒寒狀、神情如繪、羣峰聳立、殘雪猶在、滿幅有凝陰沍寒之狀、非道寧不能辦也、



No. 19

“Cool Breezes under Riverside Willows”

Painted by Sung Tih 宋迪

Sung 宋 Dynasty, A. D. 960-1278

Size:— $42\frac{1}{2}$ ins. by $60\frac{3}{4}$ ins.

Sung Tih 宋迪 (Familiar name Fuh-ku 復古) was a native of Lohyang 洛陽, Honan 河南 Province, and the younger brother of Sung Tao 宋道. Having gained the degree of Doctor of Literature, he was appointed a Sze-fung-lang 司封郎 (Secretary).

Sung Tih painted landscapes after the style of Li Ch'êng 李成, wielding his brush with great skill, and laying on the pigment fresh and moist. His paintings of plants, trees, and birds, were regarded as the best in his time, and his fame surpassed his brother's. His eight paintings of the “Siao-Siang” 瀟湘 (Siao River 瀟河, a tributary of the Siang River, 湘河 in Hunan 湖南 Province) have survived to this day.

This painting contains three lofty mountains rising straight up in the air but half covered with mist, and an old willow tree casting a heavy shadow. By the side of the tree there is a small pavilion resting against the mountain and facing the water, and through an open window a lute may be seen. Near the pavilion is a small bridge, and a lad carrying a fan is approaching. Under the willow tree two men, hand in hand, are enjoying the cool breeze. The lines and curves of their garments are fine and firm, such as even Liu Sung-nien 劉松年, Li T'ang 李唐, Ma Yuen 馬遠 and Hsia Kwei 夏珪 could not have produced. The rocks are depicted heavy and firm entirely after the style of Li Ch'êng 李成, while in painting the trees the artist has imitated the method of Wang Wei 王維, the bamboos and trees in this picture being exactly like those in the picture called Wang-Chwen 輞川, painted by Wang Wei 王維; they are not sketched in the common style of that time.

Although the members of the Academy in the Northern Sung 北宋 Dynasty did not follow the style of art adopted by the Academy, yet they could not but acknowledge the superior work of Sung Fuh-ku 宋復古.

宋

宋迪柳岸納涼圖軸

英尺

闊長六十二寸○十六分之十三

宋迪字復古洛陽人宋道之弟以進士擢第爲司封郎山水師李成運筆高妙筆墨清潤草木禽鳥妙絕一時聲譽過其兄有瀟湘八圖傳於世此圖崇山矗起半爲霧掩老柳一株濃陰如蓋柳旁水榭依巖面水開窗中置琴尊榭旁有小橋一小童携扇方來二人携手在柳下納涼衣褶勁直如鐵線爲劉李馬夏諸人所不及石法剛健渾厚全仿李成而樹法猶仿王維與輞川圖中竹樹正復相似無塵俗之氣繞其筆端北宋諸畫家不染畫院習氣者不能不推宋復古也



No. 20

“Snow Mountain Buddhist Temple”

Painted by Kwoh Hsi 郭熙

Sung 宋 Dynasty, A. D. 960-1278

Size:— $21\frac{1}{4}$ ins. by $38\frac{3}{4}$ ins.

Kwoh Hsi 郭熙 was a native of Wên-Hsien 溫縣, in Honan 河南, and a Director of Studies in the Imperial Academy of Art. He painted landscapes after the style of Li Chêng 李成, depicting tall pines, and other large trees, eddying streams, rushing torrents, cliffs and precipices, steep and lofty, and towering peaks and ridges, appearing and disappearing in mists and clouds, better than any other artist of his time; and as he grew old he wielded his brush with even greater strength and vigour. He also compiled a treatise on landscapes, entitled Shan-Shui-Hwa-Luen (山水畫論) in which he discusses perspective, colouring, weather, light and shade, seasons, morning and evening, bridges and temples, and human figures, and how they should be arranged in landscape paintings.

In this painting the outlines of the tiers of ridges and peaks are few, only the mountain ranges being demarcated in light ink by the “ran” process like the tops of the clouds; hence Hwang Ta-ch’i (黃大痴) said that Kwoh Hsi sketched mountain cliffs as he sketched cloud tops using his brush with unusual effect; and the effect of depicting the Snow Mountain in this painting by the outlines used for cloud tops is still more effective. In this picture there are also many trees with gnarled stems and twisted branches, and the ends of the branches are curled up like they usually are when weighted with frozen snow. Kwoh Hsi used the “crab-claw 蟹爪” stroke for depicting branches of trees, and the use of this stroke here is an additional proof of the genuineness of this painting. There are some buildings partly hidden in the slope of the mountains and some more near the edge of the water, and all are delineated most accurately with a firm brush in a similar manner to the buildings in the “K’i-Shan-P’ing-Yuen 溪山平遠” painted by Li Chêng 李成. The Buddhist Temple is hidden in a higher part of the mountain and consists of many halls and towers partly hidden in mists and clouds. Two men are riding across the stream slowly, while two others are following them on foot, all being depicted in a lifelike manner. The water and the sky, and all empty spaces in this picture, are done in light ink; the Snow Mountain is wholly white, making a striking contrast and giving one the impression of severe cold and frost. Only an artist with great experience could produce such a painting. In the Ming Dynasty Wang Peh-kuh (王百谷) praised Li Chêng and Kwoh Hsi for combining cinnabar and dark azure to make a new shade of colour which left no trace of the brush exposed.

This painting of a Snow-scene is most carefully designed and executed, so that no traces of the brush can be seen in it from the beginning to the end. It is doubtful if Li Ying-k’iu (李營邱) could have surpassed this work.

SEAL AFFIXED TO THIS PAINTING

Seal of Kung Kwang-t’ao 孔廣陶 (Courtesy title Shao T’ang 少唐) who was a native of Kwangtung 廣東 Province; he had the largest collection of famous paintings and specimens of calligraphy in that province.

宋

郭熙雪山佛刹圖軸

英尺

闊三十八寸八分之三

郭熙河南溫縣人爲御院藝學山水摹李成長松巨木回溪斷澗崖岫巉絕峰巒秀起雲烟變滅晻靄之間獨步一時年老落筆益壯著山水畫論言遠近淺深風雨晦明四時朝暮至橋觀人物莫不分布可爲畫式此幅重巒疊嶂不作多皴僅山嶺分界處以淡墨染出絕似雲頭故黃大癡謂郭熙畫山石如畫雲頭用筆奇絕此處以雲頭皴寫作雪山尤爲奇幻圖中叢樹虬枝屈榦不作一直筆而枝頭拳曲不伸寫出雪後樹枝凝寒僵立之狀郭熙本以蟹爪樹著名觀此益可證爲真蹟矣房屋有隱於山腰者又俯臨水際者無不界畫謹嚴用筆幾如鐵線與所見李成山溪平遠圖中房屋相類佛刹卽隱於高處樓觀重疊望之不盡半在蒼烟暮靄間水際有二人方策蹇過橋二人徒步隨後神情生動全圖水天空處皆以淡墨漬成雪山一白掩映其間真有凝寒凜冽之狀非筆參造化者不能也明代王百谷稱李成郭熙二君皆能以丹青水墨合爲一體不少露痕蹟此圖之繪雪景慘淡經營滅盡用筆起訖之處雖李營邱恐亦不能專美於前也



No. 21

“A Pair of Geese by the Willow-bank”

Painted by Ts'ui Peh 崔白

Sung 宋 Dynasty, A. D. 960-1278

Size :—31 ins. by $59\frac{1}{4}$ ins.

Ts'ui Peh 崔白 (Familiar name Tze-si 子西) was a native of Hoa-liang (濠梁, 安徽). By command of the Emperor Rên Tsung 仁宗 he painted some pictures which were praised by his Majesty, and he was then appointed a Director of Studies in the Academy of Art. Ts'ui Peh 崔白 painted flowers, bamboos and birds which were accurate in design and beautiful in appearance; he was especially skilful in depicting living creatures and excelled in painting geese, Buddhist and Taoist images, gods and demons, and supernatural denizens and feathered tribes of mountains and forests. In the Sung 宋 Dynasty the students of the Academy of Art all followed the style of Hwang Tsüen 黃筌, but when Ts'ui Peh 崔白 and Wu Yuan-yü 吳元瑜 arose the style of painting was changed which shows that the fame of Ts'ui Peh 崔白 was very great at that time.

In this painting the artist has depicted an old willow tree on the bank of a stream, its long branches sweeping the ground and looking very beautiful. Under this willow some lilies are just opening, and their red flowers and green leaves are most skilfully arranged making a lovely picture. There are also a pair of geese beneath the tree, one of them is standing on its toes and has its head raised as in the attitude of calling out, while the other one, with bent head and closed wings, is in the attitude of drinking. The plumage is very finely delineated, and the feet and bill of each bird are depicted with great accuracy and skill. The colours, too, are fresh and bright. Artists after the Sung 宋 Dynasty could not produce such work.

Owing to careful preservation in a suitable place the silk of this painting has remained uninjured; and such a fine specimen of the art of the Sung 宋 Dynasty is seldom seen.

宋

崔白柳岸雙鶩圖軸

英尺

高三十九寸十六之三

崔白字子西濠梁人仁宗詔畫稱旨補畫院藝學花竹翎毛體製精贍尤長寫生極工畫鶩佛道鬼神山林神物飛走之類無不絕妙宋畫院教藝者皆以黃筌爲格式自白及吳元瑜出其格遂變可見宋時聲價之重矣此幅岸旁老柳一株長條披拂疏落有致柳下荷花正開紅裳翠蓋布置工絕下有雙鶩一昂首企踵作長鳴之狀一曲頸斂羽作飲水狀至毛羽之工細掌喙之構造無不勾勒盡致其色采之鮮明猶其餘事非宋以後諸家所能摹仿也此幅因收藏得地故絹素尙未黯敝尤宋畫中不可多得者



No. 22

“A Falcon seizing a Roc”

Painted by Ai Suan 艾宣

Sung 宋 Dynasty, A. D. 960-1278

Size:—38 ins. by 70½ ins.

Ai Suan 艾宣 was a native of Chung-ling 鍾陵 (now Yang-chow 揚州 in Kiangsu 江蘇). He painted flowers, plants and birds better than other artists of his time, and by a different method. He also excelled in painting wild creatures whose movements he would watch from the window of a cave in the mountains, where he sometimes sojourned for the purpose of sketching birds.

In this painting there is a large bird, whose eyes have been torn out by a falcon, and its wings are hanging down and its feet drawn up towards its body, depicted as having fallen to the ground, where it is lying on its side. The falcon with angry eyes and extended wings seems to want to devour the eyes of the big bird. Reeds cover the ground in this place, but they are swaying beneath the pressure of a strong wind. In the “Yiu-ming Record” 幽明錄 of the Tang 唐 Dynasty it is stated that Prince Wên 文 of the Ts’u 楚 State when a young man went out hunting, and met a man who presented him with a falcon. Prince Wên saw that the falcon’s talons were very large and formidable, quite unlike those of an ordinary falcon. But when hunting in Yun-meng 雲夢, and nets were spread on the ground, and fires lighted to drive the wild creatures from their lairs, and the other falcons were eagerly contending for the prey, the falcon presented to Prince Wên, with uplifted head and eyes fixed on the distant horizon, alone showed no desire to seize the prey. Whereupon the Prince said to the man who gave him the falcon that his own falcons had already captured a large number of birds, while the falcon presented to him by the man showed no ardour at all; the man had, therefore, deceived him, he thought. But the man replied that his falcon was not an ordinary bird seeking merely pheasants and hares; if it had been he would not have ventured to offer it to the Prince. Just at the moment the man was speaking, a white object was seen flying in the clouds above, but its form could not be distinguished. Thereupon the falcon which the man had given to the Prince, spread its wings and flew upwards as a flash of lightning. In a moment feathers began falling upon them like snow, and blood descending as rain, and then there fell to the ground a large bird whose extended wings measured several miles from tip to tip; but no one there had ever seen such a bird before. Afterwards, a scientist said that it was a roc (peng-ch’u 鵬雛). This picture was painted to illustrate this story, which teaches us that a creature without knowledge and skill, like the peng-ch’u (roc) although possessing a huge body, yet may be captured by a small creature. The story also teaches us that a man may possess great ability, like this falcon, and yet be unwilling to display it in a small matter, only some great event will induce him to exert his great power.

宋

艾宣鷹擊鵬雛圖軸

英尺

闊長七十寸○十六之九
闊三十八寸

艾宣鍾陵人、花卉翎毛、孤標高致、別具風規、尤長野趣、嘗宿山中、穴窗觀禽鳥動作之狀、寄之筆墨、此幅一大鳥爲鷹攫目、垂翅縮足、側身下墜、鷹怒目張翅、欲啄大鳥之睛、蘆葦滿地、因風吹倒、案唐人幽明錄曰、楚文王少時出獵、有一人獻一鷹、文王見之、爪距神爽、殊絕常鷹、故爲獵於雲夢、置網雲布、烟燒張天、他鷹皆爭噬競特、此鷹軒頸瞪目、遠視雲際、獨無搏噬之意、王曰、吾鷹所獲已百數、汝鷹曾無奮意、將欺余耶、獻者曰、吾鷹若僅搏雉兔、臣安敢獻、俄而雲際有一物、凝翔鮮白、不辨其形、鷹便竦翮而升、轟若飛電、須臾羽墮如雪、血下如雨、有大鳥墜地、度其兩翅數十里、衆莫能識、有博物君子曰、此鵬雛也、此圖蓋卽畫其故事、以喻無智術者、如鵬雛雖體格龐大、卽爲小物所困、亦以喻世之懷才、能如鷹者、非遇重大之事、亦不肯輕於一試也、



No. 23

“Catching Turtles among Sand-banks”

Painted by Keo Lung-shwang 勾龍爽

Sung 宋 Dynasty, A. D. 960-1278

Size:— $32\frac{1}{4}$ ins. by 46 ins.

Keo Lung-shwang 勾龍爽 was a Probationer of the Imperial Academy of Painting in the Süan-ho 宣和 reign of the Sung 宋 Dynasty, and he was a good connoisseur of ancient paintings; indeed, he was considered the best judge of pictures of that day, and paintings were sent to him from all parts of the Empire to examine and decide whether they were genuine or spurious. The Emperor bestowed on him the courtesy title “Ch’u-sze 處士” (honorary official) in recognition of his great ability.

In this painting the artist has depicted a dangerous cliff, as steep as a wall, by the foot of which flows a great river, all executed in heavy outlines in ink. Far away are many islets and sand-banks. On the top of the cliff various trees are growing, while at the foot of the cliff there are many patches of reeds. At the side (of the river) is a fishing boat, and two men in the bow have fishing-rods in their hands, and one of them has just hooked a turtle and is reeling in the line. In the stern of the boat a lad is leaning against the scull asleep. In the next boat an old fisherman, with a happy expression on his face, is raising his hands in congratulations. Artists of the Sung 宋 Period when sketching human figures used fine firm outlines called the “Hsing-yeh 荇葉” outlines (probably from the veins of the leaf of the “Hsing” water plant). Keo Lung-shwang 勾龍爽 alone used the “Ch’an-chêh” 戰掣 outlines which were originally introduced by Wu Tao-tze 吳道子 of the Tang 唐 Dynasty. The lines of the garments worn by the men in this picture indicate that they were painted with a rapid brush, yet they have a very natural appearance. Only artists of the Ming 明 Period were able to execute this kind of work.

宋

勾龍爽江渚釣龜圖軸

英尺

長四十六寸八分之一
闊三十二寸十六分之三

勾龍爽、宋宣和時待詔畫院、善鑒別古畫、當時稱第一、凡四方經進之品、必令審定真僞、賜處士之號、此圖危厓壁立、下臨大江、盡以濃墨勾染而成、遠望洲渚層層掩映、厓上叢樹雜生、厓下蘆葦縱橫、旁有漁舟、二漁人在船頭手舉漁竿、方釣得一龜、一手收絲綸、舟尾一童倚櫓而睡、隣舟一老漁、面有喜色、舉手相慶、宋代畫人物者、皆作鐵線描、荇葉描、惟勾龍爽作戰掣描、其源實出於唐之吳道子、此幅衣褶用筆如飛、而神情具足、殊非明代諸家所能望其彷彿耳、



No. 24

“The Black Warrior Tortoise”

Painted by Chang Yiu-chih 章友直

Sung 宋 Dynasty, A. D. 960-1278

Size:—18½ ins. by 42 ins.

Chang Yiu-chih 章友直 (Familiar name Peh-ih 伯益) was a native of Pu-chêng 浦武 (in Chekiang 浙江 Province). He was a fine writer of the seal characters, and he could also depict tortoises and snakes very skilfully. He transformed seal characters into pictures with a new meaning.

Chang Yiu-chih had a disposition which would not suffer restraint, and he did not seek official rank. In the Hwang-yiu 皇祐 reign a minister of state recommended Chang Yiu-chih to the Emperor, praising his skill in writing the seal characters and asserting that he could write them as cleverly as Li Sze 李斯 and Yang-ping 陽冰. Thereupon, the Emperor requested Chang Yiu-chih to let him see a display of his skill in the seal characters, and after he had given the display the Emperor offered him the post of chief archivist, but Chang Yiu-chih 章友直 declined it.

In this painting the artist has depicted a tortoise on the ground with its head raised; the lines on its back resemble black clouds, while the marks of the “Pah-Kwa” 八卦 may be seen on the sides of the carapace. In an ancient book it is stated that Fu-Hsi 伏羲 saw a divine tortoise in the Loh River and from the lines on its carapace devised the Pah-Kwa (The Eight Diagrams). The body of the tortoise below the head and neck is very finely delineated in pinelbeck. A snake is coiled around the back of the tortoise, and both tortoise and snake are depicted with open mouths and angry eyes spitting at one another, while the breath in their mouths resembles a flame of fire. The whole scene is portrayed in a very unusual style and it is far above the work of the ordinary artist. By the side of the tortoise and the snake there are some irises and wild flowers whose colours are very beautiful. In ancient times the tortoise and snake were regarded as the “Black Warrior 玄武.” See “Book of Rites 禮記.”

宋

章友直玄武圖軸

英尺

長四十二寸八分之一
闊十八寸四之一

章友直字伯益浦城人精篆書善畫龜蛇以篆筆作畫亦有新意自放不羈不求選舉皇祐中近臣言友直善篆書與李斯陽冰上下召友直往試除將作監主簿不就此圖一龜昂首在地背文作墨雲之狀邊甲作八卦形昔古書載伏羲見洛水神龜玩其背文因作八卦卽此意也龜頭頸以下勾勒極細以泥金畫出一蛇蜿蜒盤龜背上龜蛇各張口怒目互吐口中之氣狀如火燄用筆奇古非俗士所能解也旁有菖蒲及野花數種設色極艷麗古時以龜蛇爲玄武見禮記



No. 25

“Composing Poetry beneath Pine Trees under a Cliff”

Painted by Ma Ho-chi 馬和之

Sung 宋 Dynasty, A.D. 960-1278

Size:—40 $\frac{1}{4}$ ins. by 65 ins.

Ma Ho-chi 馬和之, whose familiar name has been lost, was a native of Ts'ien-t'ang 錢塘 in Chekiang Province. In the Shao-hsing 紹興 reign of the Southern Sung Dynasty he gained the degree of Doctor of Literature, and was appointed Vice-President of the Board of Works. Some writers say that he was a Probationer of the Academy of Art, but this is an error.

Ma Ho-chi painted landscapes, in which he excelled. He was also a skilful painter of human figures after the style of Wu Chang 吳裝, *i. e.*, Wu Tao-tze 吳道子. His brushwork was free and called forth the praise of Sze Ling 思陵; and his painting, called “Mao-Shi” 毛詩 (a painting descriptive of the Book of Odes) made him very famous in his day.

In this painting the artist has depicted two pine trees standing erect beneath a steep precipice, the trunks of the trees being old and the branches gnarled and twisted. In the shade of the trees there are some young bamboos whose flickering leaves, reflected on the ground, make a beautiful sight. Beneath the pines there is also a low building with open window, and arranged on a table in it are a wine-jug and a chess-board, while two boys in the room seem to be reading books. Outside the building there is a level terrace opposite, and a small peach tree, whose blossoms are just opening, is growing there. Several swallows are flying about and they seem to be chirping. At the side there is a wild duck floating idly on the water. A great scholar, with his hands behind him, is standing on the terrace, and, while admiring the appearance of Spring, he seems to be composing a poem. The lines of his garments are plain and simple, but reveal elegance and refinement. Even Ma Yuen 馬遠 and Hsia Kwei 夏珪 could not produce such fine work as this.

宋

馬和之松巖覓句圖軸

英尺

闊四十四寸八分之五

馬和之失其字錢塘人南宋紹興中登第官至工部侍郎或以爲畫院待詔者非也善畫山水清遠絕倫人物仿吳裝筆法飄逸極爲思陵所賞以毛詩圖得名於時此圖危崖下雙松矗立虬枝古幹下蔭稚竹扶疏有致松下矮屋一椽開窗几設尊彝棋枰二童子似正讀書屋外平臺對面小桃一枝方著花數燕子似飛鳴之狀旁有野鳬臨水拍浮一高人背手立平臺上似玩春景覓句衣褶古勁如鐵線古雅絕倫馬遠夏珪用筆無此冷峭也



No. 26

“A Lohan Copying a Classic”

Painted by Su Han-ch'ên 蘇漢臣

Sung 宋 Dynasty, A. D. 960-1278

Size :— $19\frac{1}{4}$ ins. by $45\frac{1}{4}$ ins.

Su Han-ch'ên 蘇漢臣 was a native of the K'ai-fung 開封 Prefecture of Honan Province. In the Süan-ho reign he was appointed a Probationer of the Academy of Art, and at the beginning of the Lung-hsing reign he was made a Secretary of a Board. He was an excellent painter of Buddhist and Taoist images and human figures, and he could also paint little children very attractively.

In this painting the artist has depicted a room, and at one end of the room there is a screen and at the other end a table, and a Lohan, holding a pen in his hand, is leaning on the table. A round inkstand and a small red-lacquered box are placed on the table, and by their side are a cup of water and an incense burner. There are, moreover, several sheets of palmyra palm-leaf on which the Lohan is copying a Buddhist Classic. The Lohan has a calm and peaceful countenance, and he is wearing a red stole. An attendant is sitting by his side. In the court-yard there is a gibbon standing erect like a man and wearing a priest's robe; it has a broom in its hand, and it seems to be waiting in a contemplative attitude for instructions, its feet, which resemble the claws of a bird, are bare. In the T'ien-fuh 天福 reign of the Tsin 晉 Dynasty a priest, named Li-Kung (理公) who became a saint in the Ling-yin Monastery 靈隱寺, had a white gibbon which came regularly to hear the Buddhist Classic read, and it understood the priestly doctrine of meditation and abstraction, Li Kung, too, frequently called the gibbon to receive instruction. At the present time there is the “Hu-yuen Tung 呼猿洞” (Calling-the-Gibbon Grotto) in the Ling-yin Monastery, which indicates the place referred to. Again, it is said by Buddhists that the gibbon may be likened to the mind of man; hence “man's mind is a gibbon and his purpose a horse.” The gibbon in this painting is depicted as standing in a contemplative attitude to show that its mind is unmoved by the distractions of the world. This shows that the artists of the Sung 宋 Dynasty did not paint inane pictures.

宋

蘇漢臣羅漢寫經圖軸

英尺

闊長四十五寸六分之一

蘇漢臣、開封人、宣和時畫院待詔、隆興初、補承信郎、工畫釋道人物、尤善嬰孩、此圖一室中、上設屏風、下設一几、羅漢伏几執筆、几陳一圓硯、朱漆盒、旁設水注香爐、更有貝葉數番、羅漢執貝葉寫經、容色肅靜、身披紅袈裟、侍者一在坐旁、院內一猿、人立著僧衣、持帚肅立赤足、足趾如鳥爪、晉天福時、理公得道於靈隱、有白猿常來聽經、亦解禪理、理公常呼之使來、今靈隱有呼猿洞、卽其地也、又說佛家以猿喻此心、故有心猿意馬之號、今畫猿肅立於前者、喻此心不動之謂、亦足見宋人畫筆之不苟也、

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

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No. 27

“A Lohan admonishing a Tiger”

Painted by Su Han-ch'ên 蘇漢臣

Sung 宋 Dynasty, A. D. 960-1278

Size :— $19\frac{1}{4}$ ins. by 45 ins.

Su Han-ch'ên 蘇漢臣 was a native of Kai-fung 封開 in Honan 河南 Province. In the Süan-ho 宣和 reign he was appointed a Probationer of the Academy of Art, and at the beginning of the Lung-hsing 隆興 reign he was made a Secretary of a Board. He was an excellent painter of Buddhist and Taoist saints and deities, as well as human figures, and he could also paint little children very attractively.

In this painting the artist has portrayed an old withered trunk of a tree without branches or leaves, and the Lohan is sitting with legs crossed on the root of the tree. His eyebrows are long and his hair white. He is wearing a reddish brown inner garment, and his outer robe is hanging on the old tree. His head is raised and his eyes wide open as if he was expounding the doctrine. A pair of shoes are placed by the side of his seat. A tiger, with eyes closed and ears drooping, is crouching before the Lohan; its fur is marked with yellow stripes, and it has a very docile appearance. A scholar wearing a long robe and a square hat has approached the Lohan, and he seems to be asking a question. The Buddhist religion regards the tiger as a symbol of the fierce nature of man, and the tiger, subdued and docile, is symbolic of the subjection of the fierce passions of man. This is the lesson to be deduced from the picture. The lines of the garments in this painting are according to the wavy method handed down by Wu Tsung-yuan (武宗元) of the Tang 唐 Dynasty.

宋

蘇漢臣羅漢伏虎圖軸

英尺

長四十五寸八分之一
闊十九寸四之一

蘇漢臣開封人宣和時畫院待詔隆興初補承信郎工畫釋道人物尤善嬰孩此圖枯樹一株絕無枝葉羅漢跏趺坐樹根上龐眉皓首披瓊色衣尚有衣單挂枯枝之上舉首張目作說法狀雙履置座下一虎瞑目帖耳伏座下毛色斑黃其形極馴一居士深衣方巾至座前作問訊狀佛法以虎爲嗔心虎能馴伏不動卽喻此身能降伏嗔心之意此作畫之深意也至圖中衣褶純作顛掣之筆蓋仿唐人武宗元之遺法

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

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No. 28

“A Lohan Crossing the Sea”

Painted by Su Han-ch'ên 蘇漢臣

Sung 宋 Dynasty, A. D. 960-1278

Size:— $19\frac{1}{4}$ ins. by $45\frac{1}{4}$ ins.

Su Han-ch'ên 蘇漢臣 was a native of the Kai-fung 開封 Prefecture of Honan 河南 Province. In the Süan-ho 宣和 reign he was admitted into the Academy of Art as a Probationer, and at the beginning of the Lung-hsing reign he was appointed a Secretary of a Board. He painted Buddhist and Taoist pictures excellently, as well as human figures; and he could also paint little children very attractively.

In this painting Su Han-ch'ên has depicted the sea vast and shoreless, and amidst the rolling billows a Lohan, with eyes wide open and hands clasped in prayer, and wearing a bluish-green stole, is seated on a “tien 簟” (mat or cushion) and by his side there is a bundle of clothes, giving him the appearance of making a voyage across the sea. A “night demon” 夜叉 (ye-ch'a) is walking on the sea by his side to protect him. On the top of the demon's head are two horns and his mouth resembles the beak of a bird, while wings of flesh adhere to his back. His face is very hideous and would terrify anyone looking at it. The term “ye-ch'a” (night demon) was first found in the “Leng-yen” 楞嚴 Classic. The term “ye-ch'a” is sometimes written “yoh-ch'a” 藥叉; this difference is owing to the different dialects used by the Hindoo translators of the Buddhist Classics into Chinese. “Ye-ch'a” is the devil, who, as the Buddhist religion teaches, is the instigator of evil thoughts in men. This painting of a Lohan crossing the sea, and the “night demon” escorting him, teaches us that if men hold firmly to the doctrine of Buddhism they will be able to subdue the devil.

宋

蘇漢臣渡海羅漢圖軸

英尺

長四十五寸四分之二
闊十九寸十六分之五

蘇漢臣、開封人、宣和時畫院待詔、隆興初、補承信郎、工畫釋道人物、尤善嬰孩、此圖大海之中、浩瀚無際、波流洶湧、中羅漢張目合掌、衣藍緣袈裟、結跏坐簞上、旁置一衣包、作渡海狀、一夜叉在旁踏波作護送狀、夜叉尖頂、嘴如鳥喙、背生肉翅、面目奇醜、見之令人生畏怖心、夜叉名詞、始見楞嚴經、或作藥叉、蓋印度經典、入中國翻譯、半由口授、遂致不同耳、夜叉卽魔鬼、佛家以人生惡念、謂之魔鬼相擾、此圖畫渡海羅漢、復畫夜叉者、喻人能堅持道心、自能降伏魔鬼也、

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No. 29

“The Lohan Facing the Precipice”

Painted by Su Han-ch'ên 蘇漢臣

Sung 宋 Dynasty, A. D. 960-1278

Size :— $19\frac{1}{4}$ ins. by $45\frac{1}{4}$ ins.

Su Han-ch'ên 蘇漢臣 was a native of the Kai-fung 開封 Prefecture of Honan 河南 Province. In the Süan-ho 宣和 reign he was appointed a Probationer of the Academy of Art, and at the beginning of the Lung-hsing 隆興 reign he was given the post of Secretary of a Board. He painted Buddhist and Taoist pictures very finely, as well as human figures, he could also paint little children very attractively.

In this painting mountain ridges, tier above tier, are depicted and all seem as if they had been split open with a big axe. At a point where the mountains and road wind round there is a priest wearing a “shui-t'ien” 水田 (check pattern) garment; he has a good and compassionate expression in his eyes, and on seeing him one feels that he is a saint. A “ye-ch'a” (night demon) with horned head, mouth like a bird's beak, and wings of flesh protruding from his back, and below the waist wearing a tiger's skin over red trousers, is holding a book which he is offering to the priest, but the priest is waving his hand to decline it. At the top of the mountain a Lohan is sitting with legs crossed facing the precipice, and only his back can be seen. By his side there are a bundle of clothes, a jar of pure water, and some volumes of the Buddhist Classics.

The artist has delineated the lines of the garments on the figures in this painting like a silkworm producing silk, and very similar to the style of Yü-chi Ih-Sêng (尉遲乙僧), a priest of the Tang 唐 Dynasty. Artists later than the Sung 宋 Dynasty could not imitate such work.

宋

蘇漢臣羅漢面壁圖軸

英尺

闊長四十五寸八分之三

蘇漢臣、開封人、宣和時、畫院待詔、隆興初、補承信郎、工畫釋道人物、尤善嬰孩、此圖山嶺重疊、俱作大斧劈皴、峰迴路轉時、一僧披水田衣、眉目慈善、望而知爲有道之士、一夜叉尖喙歧頭、背生肉翅、腰以下、蔽以虎皮、下衣紅褲、手中方持一卷、獻與僧、僧搖手若不受、狀山頂一羅漢、面壁結跏而坐、僅見其背、旁置衣包一、淨瓶一、經卷一、帙一、人物衣褶、用筆若蠶之吐絲、奄有唐時尉遲乙僧之長、非宋以後人所能摹仿也、

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

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No. 30

“A Pair of Ducks”

Painted by Süan-ho 宣和

Sung 宋 Dynasty, A. D. 960-1278

Size:— $19\frac{3}{4}$ ins. by $27\frac{1}{2}$ ins.

Hwei Tsung 徽宗 (Sacred name Kieh 佖) was the 11th. son of Shên-Tsung 神宗. The name of his reign was changed six times, the various titles being Kien-chung-tsing-kwoh 建中靖國, Tsung-ning 崇寧, Ta-kwan 大觀, Chêng-ho 政和, Chung-ho 重和 and Süan-ho 宣和. The Emperor Hwei Tsung was a painter and a calligrapher, and he collected all the most ancient and famous paintings he could get from the time of Tsao Uh-hsing 曹勿興 to the time of Hwang Chü-ts'ai 黃居案, and compiled a catalogue of them, under fourteen classes, containing one hundred sections, the total number of paintings being one thousand five hundred. This catalogue was called the Süan-ho Rui-Lan 宣和睿覽 (The Süan-ho 宣和 Mirror of Knowledge).

The Emperor Hwei Tsung devoted special attention to painting birds and he depicted twenty species of the crane. He could also sketch bamboos, in ink, and paint flowers and rocks very skilfully, and in such work he established a school of his own. After painting pictures he often signed them and stamped them with the Seal of the Süan-ho 宣和 reign, or the seal of his Ancestral Home T'ien-shui 天水.

In this painting the artist has depicted two ducks. One of these ducks has its head raised and its wings folded as it floats on the surface of the water; it has a white head and a black tail. The other duck, which is coming from the side of the water, is presented sidewise and its attitude is very animated and pretty. Near the bank of the stream there are some lilies, and several aspects of the stems and leaves can be seen, slantwise or lying on the surface of the water, while a few withered blossoms are drooping near the verge of the water. The Süan-ho 宣和 signature is at the top of the painting on the left hand side, and beneath it the Imperial Seal is affixed. Above the silk canvas are the two large characters “Yü-Shang 御賞” (“Presented by the Emperor”). These two characters were written on the painting by the Emperor of the Süan-teh 宣德 reign of the Ming Dynasty, when he presented the picture to a Statesman of high rank after it had been in the Palace of the Ming 明 Emperors for a long period.

宋

宣和御筆雙鴨圖軸

英尺

長二十七寸四分十六之七
闊十九寸四分三

徽宗諱佖神宗第十一子建元建中靖國崇寧大觀政和重和宣和凡七工書畫常取古名畫上自曹勿興下至黃居案集一百帙列十四門總千五百件名曰宣和睿覽獨於翎毛尤爲注意嘗寫仙禽之形二十又善墨竹花石自成一家畫後多用押字及天水宣和等璽此圖二鴨其一昂首斂翼游泳水面白頭黑尾其一自旁游至身體欹側意活態潑可觀岸邊有芙蓉一枝枝葉偃側斜臥水上殘花數朶盡委水際宣和題款上方有御押御璽詩堂大書御賞二字乃明宣德帝御筆以此畫賞賜大臣者蓋明代內府舊藏也

宣德三年五月

御賞

宋宣和御筆雙寧圖

明宣宗題



“The Three Religions”

Painted by Ma Yuen 馬遠

Sung 宋 Dynasty, A. D. 960-1278

Size:—29 ins. by 58 ins.

Ma Yuen 馬遠 (Familiar name K'in-shan 欽山) was a native of the Ho-chung 河中 District of Shansi Province, but he lived in Ts'ien-t'ang 錢塘, Chekiang Province. He was the younger brother of Ma Kwei 馬逵. Ma Yuen was a skillful painter after the style transmitted by his father Ma Shi-yung 馬世榮. His landscapes, human figures, birds and flowers were especially admirable, and in the Kwang Tsung 光宗 reign he was appointed a Probationer of the Academy of Art. At that time Liu Sung-nien 劉松年, Li Tang 李唐 and Hsia Kwei 夏珪 were members of the Academy also, and they and Ma Yuen were styled “The Four Great Painters of the Southern Sung Dynasty.”

In this painting the artist has depicted the Ru Lai 如來 Buddha, with his hat off and wearing a red stole, and as his curly beard joins the hair of his head only the front of the face is uncovered. His eyes and countenance have a virtuous and compassionate expression inducing a feeling of awe and reverence. Confucius 孔子 is standing a little behind the Ru Lai Buddha, wearing a black robe and red shoes, while the hair on his temples, and his beard, are painted in the form of a halberd. His countenance is majestic and reverential, and he seems lost in thought. Lao Tze 老子 is depicted as a white-headed old man dressed in white garments; his hair, beard and eyebrows are all white, and his two ears are very peculiar. In his hand he is holding a copy of his own work, the Tao-teh-King 道德經, which contains five thousand words. His finger-nails are very long. The three men are walking together and seem engaged in conversation, their voices being all but audible; and their lifelike appearance revealing the greatness of the artist's power. Confucius' other name was K'iu 丘, and he was a native of Ni-shan 尼山 in the K'ü-fu (曲阜) District of Shantung. His mother's name was Yen 顏, and after praying at the Ni Mountain she begot her son, who was therefore called Chung-ni (仲尼).

The people of the various states of China would not receive the doctrine taught by Confucius; but the Sage remained for three months in the Lu 魯 State as Prime Minister and greatly improved the government. He then resigned his high office and retired to Chu-Sze (洙泗) where he taught three thousand pupils including seventy-two disciples, who all became great and wise scholars; he also compiled books and thus became the great teacher of the people for all generations.

Lao Tze, whose surname was Li 李 and names Erh 耳 and Tan 聃, was a native of K'ü-Hsien (苦縣 now part of the Luh-ih 鹿邑 District of the Kwei-teh 歸德 Prefecture of Honan 河南) and at the end of the Chow 周 Dynasty (B.C. 1122-255) he was appointed a Sheo-ts'ang-li (守藏吏). He compiled the Tao-teh-King containing five thousand words. On one occasion Confucius sought instruction of Lao Tze in regard to rites. Lao Tze lived for eight hundred years, and he was the founder of the Taoist Religion of China.

Buddha, whose name was Ch'ü-T'an 瞿曇 was born in India, and he was the founder of Buddhism which flourished greatly in China in the Sung Dynasty. Buddhist priests wish it to be thought that these Three Religions are one, in order to increase the prestige of the Buddhist Religion and lessen the prestige of the teaching of Confucius; hence in this painting Buddha is placed in front and Confucius and Lao-Tze behind him.

宋

馬遠三教圖軸

英尺

長五十八寸八分之一
闊二十九寸八分之一

馬遠字欽山、河中人、寓居錢塘、馬逵之弟、善畫得其父世榮之傳、山水人物花鳥、無不臻妙、光宗時召爲畫院侍詔、當時院中與劉松年、李唐、夏珪、齊名、後人稱爲南宋四大家、此圖如來脫帽、衣紅袈裟、鬚髮連蜷、僅露其面、眉目慈善、令人生敬畏心、孔子稍後立、元衣朱履、鬚髯如戟、面貌嚴肅、有沉毅之色、老子白衣皓首、龐眉鬚髮皆白、兩耳特異、手持書一卷、卽所著道德經五千言也、手指爪甚長、三人同行、似相語狀、如聞其聲、可謂曲盡畫家之能事矣、按孔子名丘、曲阜尼山人、其母顏氏、禱於尼山而生、故名仲尼、周流列國、不得行其志、爲魯相三月、而國大治、退而設教於洙泗之上、弟子受業者七十二人、皆稱大賢、門生共三千人、著書立說、爲中國萬世之師表、老子姓李、名耳、又名聃、苦縣人、周末爲守藏史、著道德經五千言、孔子曾問禮於老子、壽八百歲、爲中國道家之祖、佛名瞿曇、生於印度、是爲佛教入中國之始、宋時佛法甚盛、僧家往往欲將三教并而爲一、其意蓋重釋而輕儒、此圖之畫佛在前行、孔老在後、亦此意也、

此卷係王羲之草書，世所罕見，乃其子王獻之所書，其筆法與王羲之無異，故世所罕見。此卷係王羲之草書，世所罕見，乃其子王獻之所書，其筆法與王羲之無異，故世所罕見。



No. 32

“Enjoying the Breeze in a Fishing-boat”

Painted by Ma Yuen 馬遠

Sung 宋 Dynasty, A. D. 960-1278

Size:— $32\frac{1}{2}$ ins. by 62 ins.

Ma Yuen 馬遠 (Familiar name K'in-shan 欽山) was a native of Ho-chung 河中 Prefecture of Shansi Province, and in the Southern Sung Period he was appointed a Probationer of the Imperial Academy of Art.

In this painting the artist has depicted a rugged mountain range, erect and firm, in thick ink by the “ran 染” process (Smearing or daubing process) but from the middle of the mountains downwards the pigments becomes lighter and lighter until there is no colouring at all. At the top of the range there are a few small trees on a continuous row of peaks which are half hidden by clouds and mist. Formerly, it was often remarked that all rugged peaks painted by Ma Yuen rose abruptly, seemingly without a base, and therefore people said, when they saw a sketch of a mountain by Ma Yuen, that it was a “Ma-ih-kioh” 馬一角 (a one-corner Ma). The lower slopes of the mountains are densely wooded. Amidst the trees there is a thatched cottage, but so sheltered by trees and rocks that only a part of a bamboo fence can be seen. By the side of the water a fishing-boat is anchored, and a bare-breasted old fisherman, with legs raised and head resting on the scull, and face uplifted, is sitting in the bow of it asleep; and his bamboo hat is placed on the awning. The artist made the sketch when the line had been drawn in and the fisherman was enjoying a little leisure. By the side of the boat the sand and water are winding and eddying among the thick reeds. The whole scene is so wide and varied that the eye cannot take it all in at a glance. Continuing to gaze, the water seems to stretch away to the horizon resembling an evening scene on the great river passing in endless succession before the eye!

This painting is undoubtedly the finest piece of work executed by Ma Yuen. Formerly, in the Epoch of the Five Dynasties 五代, Kwan Tung 關仝 painted a river scene with a fishing-boat in it, and another river scene with boats moving on the surface of the water, etc., all depicting the pleasure and attractiveness of the fisherman's life, and this picture was painted with the same object in view.

宋

馬遠漁艇納涼圖軸

英尺

長六十二寸二十六之一
闊三十二寸二之一

馬遠字欽山、河中人、南宋時爲畫院祇候、此圖奇峰兀立、以濃墨染成、不用皴法、山腰以下、自淡而至於無、山頂有小樹數簇、峰巒相接不斷、其下半在煙靄中、昔人謂馬遠畫山、皆奇峰突起、下無根脚、故時人謂之馬一角、山下叢樹蔥鬱、中隱茅屋、爲樹石掩蔽、僅露籬角、水際泊一漁艇、一漁翁袒胸在船頭跂足仰臥、以槳作枕、漁笠安置篷頂、寫漁人罷釣歸來、蕭閑無事之狀、水際沙渚縈迴、蘆葦叢雜、不能一覽卽盡、倍見水天之空闊、江天晚景、歷歷在目、洵馬遠之傑作也、昔五代關同有江山漁艇、及江山行船等圖、皆寫漁家樂趣、此圖蓋亦倣其意也、



No. 33

“Wind and Rain on Mountains and Streams”

Painted by Hsia Kwei 夏珪

Sung 宋 Dynasty, A. D. 960-1278

Size:—31 ins. by 52 $\frac{3}{4}$ ins.

Hsia Kwei 夏珪 (Familiar name Yü-yuh 禹玉) was a native of Ts'ien-t'ang (錢塘) and in the Ning-Tsung 甯宗 reign of the Southern Sung Dynasty he was appointed a Probationer of the Academy of Art. In the Kek-Ku-Yao-Luen (格古要論) compiled by Mr. Tsao 曹 of the Ming 明 Dynasty, it is stated that Hsia Kwei was an admirable painter of landscapes, his arrangement of the design and outlines being the same as in paintings by Ma Yuen 馬遠, but his aim was still loftier; he used little colouring, and he preferred a blunt brush.

In this painting the artist has depicted tiers of cliffs standing upright like a wall, and they appear as if they had been cleft asunder with a great axe, their points projecting upwards in strange shapes and presenting many aspects of light and shadow. On the top of the cliff there is an old tree swayed to and fro by the wind, and the leaves seem falling from it like rain. Beneath the cliffs angular rocks are scattered about in all positions, and a torrent of water is rushing between them, while the grass and trees on the rocks by the side of the cliffs have the appearance of being agitated by the wind. In the stream, a fishing-boat is trying to make headway against the current, and in the bow of the boat there is a fisherman, wearing a grass cloak and a bamboo hat, poling the boat with a long bamboo, and he seems to be exerting all his strength in the work. All the objects in the painting are depicted in the midst of rain and wind making a very realistic storm scene and displaying unusually fine brush-work. Pien Ling-chi 卞令之, of the Ts'ing 清 Dynasty, in his catalogue of paintings and specimens of calligraphy in the “Shih-Ku-T'ang” (式古堂) attached to his home, states that Hsia Kwei displays in his landscapes the brushwork of a rapid but mature hand. Contrasts, blending, perspective, and light and heavy colouring are all admirably depicted by a few strokes of the master-hand making the pictures extremely attractive. No painter of landscapes in the Imperial Academy, from Li T'ang 李唐 onward, has surpassed Hsia Kwei; and this painting shows us how admirably Hsia Kwei could depict a storm, making it seem real to the eye of the observer and giving convincing proof of the artist's great ability.

宋

夏珪溪山風雨圖軸

英尺

長五十二寸十六分之十三
闊三十一寸

宋夏珪字禹玉錢唐人南宋寧宗時召爲畫院待詔明曹氏格古要論云夏珪善畫山水布置皴法與馬遠同但其意尙高古而簡淡喜用禿筆此圖重厓壁立俱用大斧劈皴突兀奇古自具陰陽之勢厓上有老樹一株爲風吹動樹葉離披似著雨之狀巖下亂石角立水流洶湧巖邊石上之草樹俱有飛動之意水中一漁舟逆流而上船頭立一漁夫身披簑衣首戴竹笠持篙撐舟作奮力前進之狀全圖景物俱在風雨中滿紙欲濕誠奇筆也清下令之式古堂書畫彙考論夏珪畫謂其畫山水筆法蒼老墨氣淋漓高低醞釀遠近濃淡不繁而意足更有不窮之趣畫院中畫山水者自李唐以來無出其右今觀此幅用筆簡古而風雨之狀如在目前洵非虛語也



No. 34

“Szechwen Sunflowers and Doves”

Painted by Han Yiu 韓祐

Sung 宋 Dynasty, A. D. 960-1278

Size :—26 ins. by $55\frac{3}{4}$ ins.

In the Yuan 元 Dynasty, Mr. Hsia 夏, in the T'u-Hwei-Pao-Kien 圖繪寶鑑 (Mirror of Art) states that Han Yiu was a native of Shih-chêng 石城, Kiangsi 江西 Province, and he was appointed a Probationer of the Academy of Art in the Shao-hsing 紹興 reign of the Sung 宋 Dynasty. He was a clever painter of small living creatures and things, his flowers, birds, grasses and insects being after the style of Lin Ch'un 林椿 whose great skill he displayed in his own work.

In this painting there are two Szechwen 四川 Sunflowers by the side of a rockery, the flowers being very handsome and the green leaves abundant. Beneath the flowers are rhododendrons, magnolias, etc., in pleasant contrast. Two white doves are standing on a stone ledge, one just spreading its wings, while the other has just turned round its head and is looking away; their attitudes are very lifelike. The fine parts of the plumage are all most minutely and cleverly delineated, and the fine veins in the green leaves of the plants and flowers can all be counted. This artist has truly appropriated Lin Ch'un's wonderful skill.

The artists of the Academy of Art under the Southern Sung Dynasty gave special attention to birds and flowers, and the Emperor Kao Tsung 高宗 himself was skilled in painting the plumage of birds, so the members of the Academy could have appreciated the finest work of this kind.

No artists of later generations, not even excepting Lu Chen 呂振 and Lin Liang 林良, could produce such work.

宋

韓祐蜀葵鵲鴿圖軸

英尺

長五十五寸十六分之十三
濶二十六寸

元夏氏圖繪寶鑑云、韓祐石城人、紹興時畫院祇候、善寫生小景、師林椿、花鳥草蟲、並得其妙、此圖湖石旁蜀葵二枝、花朵艷麗、綠葉繁茂、其下躑躅夜合等花、互相掩映、白鵲二、共立石坡上、一方振羽、一反首回顧、栩栩如生、其毛羽細處、無不勾勒入微、綠葉之細紋、亦歷歷可數、真能得林椿之神妙者、南宋畫院最重花鳥、高宗又素精翎毛、故畫院諸人、能體物入微如此、洵非後代呂振林良輩所能幾也、



No. 35

“Tah-mo (Dharma) Crossing the River”

Painted by Liang K'ai 梁楷

Sung 宋 Dynasty, A. D. 960-1278

Size:—22 $\frac{1}{4}$ ins. by 38 ins.

Liang K'ai 梁楷 (Familiar name Peh-liang-fung-tze 白梁風子) was a descendant of Liang-I 梁義, Prime Minister of Prince Tung-P'ing 東平王. In the Kia-t'ai 嘉泰 reign he was appointed a Probationer of the Academy of Art and the “Golden Girdle” was bestowed on him. Liang K'ai was a skilful painter of human figures, landscapes, Taoist and Buddhist pictures, and good and evil deities, his teacher being Kia Sze-ku 賈師古. People said that his ability was greater than his teacher's; but only rough drafts of his pictures have been handed down to later generations.

In this painting Tah-mo is wearing a red robe, called by Buddhist priests “p'ien-shan 偏衫” and the lapels are open to admit the cool breeze, and his garments have the appearance of being blown to and fro by the wind. In one hand he is holding a “Yueh-ya” staff 月牙仗 from the top of which a shoe is suspended; in the other hand he has a rosary partly covered by the sleeve of his dress. On one foot he is wearing a shoe, but the other foot is bare; and he is treading on the leaf of a reed and thus crossing over the water. His hair is curly, and both eyes protrude; and he is wearing gold earrings. The position of his head seems to indicate that he is looking backwards, and his appearance is very lifelike. The bright moon in the sky is about half full, but it is partly hidden by clouds.

According to the “Suh-Kao-Sêng-Chwan” 續高僧傳 Tah-mo was a native of the West, and he came to China in the I-hsi 義熙 reign of the Tsin 晉 Dynasty. He was deeply versed in the Buddhist religion. In the Shao-lin 少林 Monastery on the Sung 嵩 Mountains he sat for ten years opposite the face of a rock when he attained to the state of contemplative virtue and knowledge. He was a skilful boxer, and to this day the priests of the Shao-lin Monastery are the best exponents of the art of boxing in China, and this skill has been transmitted from the time of Tah-mo. Tah-mo, moreover, crossed the water, in spite of fierce winds and waves; and he had no boat. But he stripped off a leaf from a reed by the side of the water and placed it on the river, and then standing upon the leaf he was blown across the water by the wind. The people who saw him do this regarded him as a divine priest, and the wonderful story has been transmitted to after generations. After the Tang 唐 Dynasty, artists portrayed Tah-mo seated opposite the face of the rock, or crossing the water, to commemorate his marvellous acts.

SEALS AFFIXED TO THIS PAINTING

Seal of the T'ien-Shao reign 天授.

Seal of the Shao-hsing reign 紹興.

Note:—These two seals belonged to the Imperial Palace in the Sung Dynasty.

Kien-Lung's Seal of Inspection and Approval 乾隆鑑賞.

The San-Hsi-Tang's Seal of Inspection 三希堂.

Seal of Bequeathment to Posterity 宜子孫.

Seal of the Shih-Kü Cabinet of Old Paintings 石渠寶笈鑑古.

Note:—These four seals were used in the Palace in the Ts'ing 清 Dynasty.

Seal of Prince Lu 魯王, who, at the end of the Ming 明 Dynasty, established himself in Cheo-Shan 舟山 and there tried to direct the affairs of the country.

宋

梁楷達摩渡江真蹟軸

英尺

長三十八寸
闊二十二寸四分之一

宋梁楷字白梁風子、東平相梁義之後、嘉泰間畫院待詔、賜金帶、善人物山水、道釋鬼神、師賈師古、人謂其技過於師、但傳世者皆草草、謂之減筆、此圖達摩身著紅袍、卽僧家所謂褊衫、袒胸御風而行、衣服若飄動有風意、一手荷月牙杖、杖頭挑一履、一手持念珠、籠衣內、一足著履、一足跣踏蘆葉上、踏水而過、卷髮雙目突出、耳著金環、作迴顧狀、形狀如生、天上明月半規、隱約雲際、案續高僧傳、達摩西域人、晉義熙時至中國、精究佛法、在嵩山少林面壁十年、忽悟禪理、善技擊、至今少林寺僧拳術冠絕中國、皆達摩之遺傳也、又嘗欲渡江、風波甚惡、苦無舟楫、達摩折江邊蘆葉置江中、足踏其上、因風而渡、觀者以爲神僧、傳爲異事、唐以後畫家繪達摩者、或繪其面壁像、或繪其渡江像、誌神異也、

印章

天授之寶 紹興

以上宋時內府印

乾隆鑑賞 三希堂精鑑璽 宜子孫 石渠寶笈 鑑古

以上清內府印

魯府圖書

明末魯王在舟山自立號爲監國



No. 36

“Fishes among Water Grasses”

Painted by Chao Tze-ku 趙子固

Sung 宋 Dynasty, A.D. 960-1278

Size :— $38\frac{1}{2}$ ins. by $38\frac{1}{4}$ ins.

Chao Mêng-kien 趙孟堅 (Familiar name Tze-ku 子固) lived in the Sung 宋 Dynasty. He was a native of Wu-hsing 吳興, Chekiang Province, and a younger brother of Tze Ang 子昂 (Chao Mêng-fu 趙孟頫) but he resided in Hai-yen 海鹽. Chao Mêng-kien was a descendant of the 11th. generation of the Prince of An-ting-kuin 安定郡王, son of T'ai Tsung 太宗, first Emperor of the Sung 宋 Dynasty. In the Ping-shu 丙戌 year of the Pao-k'ing 寶慶 reign he gained the degree of Doctor of Literature. The honorary title of “Chao-san-ta-fu” 朝散大夫 was conferred on him, and he was appointed Prefect of Yen-chow 嚴州 in Chekiang Province; and in the beginning of the King-ting 景定 reign he was elected a member of the Han-lin College. At the end of the Sung Dynasty he retired from official life and lived privately in Siu-chow. His learning and culture were very great and he was skilled in calligraphy and painting; but very few of his works have been preserved to the present day.

In this painting we see four large fishes swimming to and fro among the water grasses, their scales and fins being most finely and skilfully depicted. By their side are some small fishes with head or tail only protruding; there are also two crabs swimming about, and all are very natural and lively. The round leaves of the “ping” 萍 weed, too, contrast pleasantly with the “hsing” 荇 water grass and have a very natural appearance. In the Sung 宋 Dynasty Tung Yü 董羽, Yang Hwei 楊揮, and Sü I 徐易, could paint fishes very skilfully, and specimens of their works have been handed down to us; but their chief aim was to portray the forms of the fishes accurately, not to make them animated and lifelike, and therefore their works cannot be compared with this painting, by Chao Tze-ku, which depicts the fishes in a most lifelike manner.

INSCRIPTION BY SUNG CHI-SHAN 宋芝山

Note :—Sung Chi-shan (name Pao-shun 葆淳) was a native of An-ih 安邑, Shansi 山西 Province, and he was a skilled calligrapher and a fine painter. He was also a connoisseur of famous works of art of the Sung 宋 and Yuan 元 Dynasties, and seldom made a mistake. He was one of the great collectors of works of art in the Kien-Lung 乾隆 reign.

宋

趙子固魚藻圖軸

英尺

長三十八寸四分之二

宋趙孟堅字子固吳興人子昂之族弟居海鹽系出安定郡王太祖十一世孫寶慶丙戌進士官至朝散大夫嚴州守景定初遷翰林學士宋亡不仕隱居秀州修雅博識工書善畫其遺蹟殊爲罕見此圖大魚四尾游泳水草中鱗鬣勾勒備極工細其旁小魚或露半頭或僅見尾蝦二頭翔泳其旁莫不潑刺如生萃葉圓湛交映荇藻間生趣盎然宋時如董羽楊揮徐易並工畫魚遺跡留存皆過求形似微嫌板滯未若此本具有生趣也

標題考證

宋芝山名葆淳山西安邑人工書精於畫鑒定宋元名蹟百不失一乾隆時一大家也

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

故	黯	年	此
無	不	久	畫
印	能	顏	圖
本	攝	色	絹
	影	過	素

No. 37

“Portrait of Li T'ieh-kwai”

Painted by Chao Yün-tze 趙雲子

Sung 宋 Dynasty, A. D. 960-1278

Size:— $32\frac{1}{2}$ ins. by $59\frac{3}{4}$ ins.

Chao Yün-tze 趙雲子 was a private gentleman of Szechwen 四川 Province. He was a skilful painter of Taoist subjects, and in the Chang-rên Monastery 丈人觀, in the Ts'ing-Ch'eng Mountains 青城山, and in other places, he painted extremely unusual and bizarre portraits of the genii.

In this painting the artist has portrayed Li T'ieh-kwai seated on a rock, the lapel of his robe being open. His feet are bare, and one foot is resting on the other knee. In his left hand he has a staff the end of which is pressing on the ground, and in his right hand he has an ear pick with which he is cleaning his ear. His head is inclined to one side and his ear seems ready to catch some sound. His right eye is tightly closed giving him a quizzical appearance, and minute details of his figure are carefully depicted evidencing the wonderful power of the artist. At the side of the picture there is a willow tree but only a long branch can be seen, and Li T'ieh-kwai is sitting under it enjoying the cool breeze.

As to the history of Li T'ieh-kwai, it is said that in the T'ang 唐 Dynasty he mixed with the people of the world, and at that time he said that he was eight hundred years old; hence he was called “Li Pah-peh” (李八百 Li Eight-hundred). His right foot was lame and he could not walk easily, so he supported himself with an iron staff, and therefore was called Li T'ieh-kwai (李鐵拐 Li of the Iron Staff; “T'ieh” 鐵 means iron, and “kwai” 拐 is the name of a short staff). In the Sung 宋 Dynasty many famous artists painted portraits of Li T'ieh-kwai; but this portrait by Chao Yün-tze displays unusual skill and excellence, and the true expression of the genii. Portraits of Li T'ieh-kwai painted by ordinary artists cannot be compared with it.

宋

趙雲子李鐵拐像軸

英尺

高五十九寸十六分之十三
闊三十二寸十六分之七

趙雲子、蜀中隱士、善畫道像、於青城山丈人觀等處畫諸仙像、奇詭之至、此幅畫李鐵拐坐石上、衣服離披、赤足、一足閣於腿上、左手執一拐杖拄於地、右手以消息挑耳、側首傾耳、右眼眯擠作暢適之狀、神情一一繪出、洵傳神之奇筆也、柳樹半株、僅露長條、蓋李仙適坐柳下納涼也、考李鐵拐唐時曾遊戲人間、自云八百歲、故亦名李八百、右足癰、似不良於行、嘗拄一鐵拐、故世人呼之爲李鐵拐、拐者短杖之名、宋時名畫家多喜爲拐仙寫照、若趙雲子此幅、筆墨奇妙、殊拂拂有仙意、非尋常畫家可比也、

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

故	黯	年	此
無	不	久	畫
印	能	顏	圖
本	攝	色	絹
	影	過	素

No. 38

“Portrait of Man Ts'ien, in Embroidery”

Embroidered by Liu An “Fei” 劉安妃

Sung 宋 Dynasty, A.D. 960-1278.

Size :—9 ins. by 20 ins.

Liu An Fei 劉安妃 was an Imperial concubine of the Sung 宋 Emperor, Kao-Tsung 高宗. She was originally a native of Lin-an 臨安, in Chekiang. She was literary and very intelligent, and the Emperor bestowed on her the title “Intelligent and Honorable Lady of the Court.” In the Kien-yen 建炎 reign she was appointed to superintend the correspondence of the Imperial Palace. She was also a skilful painter and calligrapher producing the pictures entitled “Kung-I” 宮衣, “Tien-Sien” 添線, “Mei-Puh” 枚卜, “Pu-Kwan” 補袞, and “Kung-Siu” 宮繡. As to embroidering with hair, there was a lady in the Tang 唐 Dynasty, named Lu Mei-niang (盧媚娘), who could embroider three chapters of the Buddhist Hwa-King (法華經 The Lotus Sutra) on one foot of silk. In the Yuan 元 Dynasty, Mrs. Hsia Yong 夏永 was noted for her embroidery, but no specimens of her work have been handed down. And again, in the Ming 明 Dynasty, a filial girl, named Miss Li (李氏) who lived in the Sung-kiang 松江 Prefecture of Kiangsu (江蘇), embroidered a portrait of Kwan-shi-yin (觀世音) in hair, each hair being split into four threads, and it was kept in a certain Buddhist Monastery in that city.

This picture is entirely embroidered with hair, and it portrays Tung Fang-shoh (東方朔), that is, Man Ts'ien (曼倩) of the Han 漢 Dynasty. The lines of his garments are graceful and ethereal, and in his hand he is holding a peach, which accords with the statement on the “Tung-Min Record” (洞冥記) that Tung Fang-shoh, when attending a feast given by Si Wang-mu (西王母), stole a flat peach.

But articles embroidered of hair are difficult to preserve, and after a number of years a considerable quantity of the hair falls off; but with the aid of a microscope the number of hairs can be counted; and the knotted hairs at the back of the picture can also be seen. But in this case the picture has been carefully guarded and not hung on the wall; hence it is neither soiled nor damaged, but as good as new. Such a specimen is not easily obtainable.

INSCRIPTIONS AND SEALS ON THIS PICTURE

Inscription by Tun Ting on the outside (鈍丁).

Note:—Tun Ting 鈍丁 (surname Ting 丁) was a native of Ts'ien-T'ang (錢塘). He was a learned antiquarian and connoisseur of antiques, and it was safe to follow his judgment.

Seal of Meh-lin Fu (墨林父).

Note:—Hsiang Meh-lin (項墨林) was a great collector of paintings in the Ming 明 Dynasty, and his collection of pictures from the end of the Tang 唐 Dynasty onward was especially large. The greater part of the famous paintings of the Sung 宋 and Yuan 元 Dynasties existing at the present time are from Mr. Hsiang's collection.

宋

劉安妃髮繡曼倩像

英尺

長二十寸
闊九寸

宋安妃、姓劉、臨安人、高宗時之妃、知書識大體、因封明達貴妃、建炎年、令其掌內翰文字、工書畫、有宮衣添線枚卜補袞宮繡諸圖、傳於世、以髮繡畫、唐時有女仙盧媚娘、能於尺縑內繡法華經三卷、元時有夏永、僅見記載、未見其蹟、明時松江孝女李氏、以髮劈成四縷、繡作觀世音像、尙藏城內某佛寺中、此幅以髮繡成漢東方朔像、衣褶飛動、飄飄欲仙、手擎一桃、蓋因洞冥記、曾載東方朔竊西王母蟠桃也、惟髮繡之品、保藏不易、加以年代久遠、髮已脫去、僅存十分之二、若以顯微鏡窺之、其髮歷歷可數、畫背尙有髮結可見、以歷經收藏家寶愛、不輕懸挂、故能畫本如新、毫無污損、尤不易得也、

名人題跋及印章

鈍丁題籤

鈍丁、姓丁、錢塘人、博學善識古物、經其品題者、皆屬精品、

墨林父印

項墨林、爲明代收藏大家、藏唐以來書畫甚富、現在宋元名畫、多半由項氏散出也、



明倫彙編

卷一百一十五

卷一百一十五

卷一百一十五

卷一百一十五

卷一百一十五

明倫彙編

卷一百一十五

卷一百一十五

卷一百一十五

卷一百一十五

No. 39

“A Literary Recluse among Cloud-capped Mountains”

Embroidered by Shên Tze-fan 沈子蕃

Sung 宋 Dynasty, A. D. 960-1278

Size:— $14\frac{1}{4}$ ins. by $29\frac{1}{2}$ ins.

Under the Northern Sung 北宋 Dynasty a School of Embroidery was established in the Imperial Palace in which two classes of work were done, namely, embroidering pictures and embroidering silk. The artificer selected a painting by some famous artist as a pattern, and then embroidered a copy of it by the “single thread” or “double thread” method. In the best work a sketch of the original painting was first made and fine silk threads of the requisite colours selected, and then the design was embroidered; but no trace of needle or thread could be seen, it was like a painting. The two most accomplished artists in embroidery at that time were Chu Kêh-reo 朱克柔 and Shên Tze-fan 沈子蕃. But only one or two collectors now have specimens of the work of Chu Kêh-reo, and specimens of the work of Shên Tze-fan are still more rare.

In this embroidered picture we see two trees of a jadestone green, with abundant foliage affording shade, growing on a level bank; and far away beyond the river are ranges of mountains partly covered with white clouds. By the bank of the river there is a small boat in which is a famous scholar asleep; he has a long beard and handsome eyebrows; the lapels of his coat are open, his legs are crossed, and his head is resting on a scull. In the boat are some books and a musical instrument, called a “ruan-hsien” 阮咸 after the name of its maker, only the top of which is exposed. The lines of the scholar’s garments are fine and firm and could not be produced with the painter’s brush. The mountains and rocks are in outline, while the water is depicted whirling and eddying. In the Sung Dynasty only Li Hsi-ku (李希古) could compete with the work here displayed. Tze-fan has signed his name (not his surname) Tze-fan, in the ancient official text, between the branches of one of the trees, in accordance with the custom transmitted by artists of the Sung Period. As successive owners of this picture did not hang it on a wall but treasured and guarded it most carefully, the silk is still in a state of complete preservation, and not damaged at all. It is a very rare work. This embroidery is the only one, belonging to the Sung Period, mentioned by Pien Ling-chi (卞令之) in his “Record of Paintings and Specimens of Calligraphy” (書畫彙考) in the “Shih-Ku-T’ang” (式古堂) Collection of Works of Art; and this distinction is additional evidence of its great value. In the Ming 明 Dynasty, there were embroiderers in Soochow 蘇州 who imitated the embroideries of the Sung Period, but they lacked expression and finish, and the eyes and eyebrows of the human figures, as well as the outlines of the rocks and mountains, etc., had to be finished with the brush. The difference between them and the Sung 宋 embroideries is as great as the gulf between heaven and earth.

宋

沈子蕃雲山高逸圖軸

英尺

長二十四寸十六分之九
闊十四寸十六分之五

北宋內府有文繡院其中織繪織錦二科皆隸其中其內匠人皆選名畫家繪樣再加繡刻亦名緯絲有單絲雙絲之名上等者繪就畫本選各色細絲隨形刻出不露針線痕蹟觀之儼若圖畫當時推朱克柔沈子蕃二家最爲神妙朱克柔所作收藏家尙遇一二若沈子蕃所作尤爲刻絲中所罕觀者此圖平坡雙樹碧色蔥鬱隔岸遠岫連帶半爲白雲掩護岸邊一艤舟一高士袒胸跂足枕棹而眠舟中置書冊一函阮咸一僅露其首鬚眉之秀逸衣褶之細勁非筆畫所能到山石之皴法水法之縈迴宋時惟李唏古始有此妙筆歟子蕃二字作分書署在樹間猶有宋代畫家遺意歷經收藏家寶愛不輕懸挂故絹素完好潔淨未曾損壞尤爲難得下令之式古堂書畫彙考中著錄宋代刻絲僅收此一種亦可見其寶貴矣明代蘇州亦有仿宋刻絲非特畫意俗陋如人面之眉目山石之皴法工細處皆用筆補校之宋代刻絲真有天淵之別矣



No. 40

“Birds and Flowers of the Four Seasons”

Embroidered by Chu Kêh-reo 朱克柔

Sung 宋 Dynasty, A. D. 960-1278

Size:—22 $\frac{1}{4}$ ins. by 52 ins.

During the Northern Sung 北宋 Dynasty a School of Embroidery was established in the Imperial Palace, and in the School two classes of work were executed, namely, embroidering pictures and embroidering silks. The artificer selected a painting by some famous artist as a pattern, and then embroidered a copy of it by the “single thread” or “double thread” method. In the best work, a sketch of the original painting was first made, and fine silk threads of the requisite colours selected, and then the design was embroidered; but no trace of needle or thread could be seen: it just resembled a painting. The two most accomplished artists in embroidery at that time were Chu Kêh-reo 朱克柔 and Shên Tze-fan 沈子蕃. Chu Kêh-reo was a native of the Sungkiang 松江 Prefecture of Kiangsu Province. Although only fragments of his works have been transmitted to the present time, collectors regard them as very precious.

In this work the artist has depicted jasmine, pomegranate, apricot and plum flowers—both buds and blossoms, and each seems striving to appear the most beautiful. The birds in the picture are a silver pheasant, a “peh-lao 伯勞,” a “tai-shêng 戴勝,” a “shan-chieh 山雀,” and others which are flying, chirping, standing or perching in lifelike attitudes. The colours are fresh and beautiful, and the lines and curves wonderful. Finer work could not be done even with the artist’s brush.

宋

朱克柔刻絲四季花聚禽圖軸

英尺

高五十二寸 闊二十二寸十六之三

北宋內府有文繡院其中織繪織錦二科皆隸其中院內匠人皆選名畫家繪樣再加繡刻亦名縹絲有單絲雙絲之名上等者以名家畫本以各色細絲隨形刻出不露針線痕蹟觀之儼若圖畫當時推朱克柔沈子蕃二家所刻者爲最精妙朱克柔松江人所傳刻絲之件雖零星小塊收藏家視爲奇寶此幅有梔子花石榴花杏花梅花各種含苞舒瓣無不爭艷鬬妍俱以雲彩隔斷鳥則有白鸚鵡伯勞戴勝山雀等飛鳴蹲宿各極意態其敷色之鮮麗勾勒之精妙雖筆墨亦有所不及也



No. 41

“A Tiger emerging from the Mountains”

Painted by Chao Miao-tsu 趙邁

Sung 宋 Dynasty, A.D. 960-1278

Size:—35 ins. by 65 ins.

In the fourth volume of “Paintings I have Seen or Heard of” 圖畫見聞志, by Kwoh Roh-hsü 郭若虛 of the Sung 宋 Dynasty, it is stated that Chao Miao-tsu was simple and dull of understanding, and he did not seek to improve himself. But he could paint pictures, especially pictures of tigers, such as “Couching under a cliff” 伏崖圖, “A Tiger Screaming” 嘯風圖, “Licking its Claws” 舐掌圖, etc., which have come down to later generations. In the Sung Dynasty, according to report, I Yuan-kih 易元吉 was noted for sketching deer and monkeys; Chao Ch'ang 趙昌, for hares; Tang Hsi-chih 唐希稚, for cats; and Pao Ting 包鼎 and Chao Miao-tsu 趙邁, for tigers.

In this painting, a tiger is standing erect and alone, in a deep ravine under the shadow of a precipice, with nose pointing forward and eyes glaring, presenting a naturally fierce attitude which would terrify on-lookers. The fore-legs are slightly bent and the tail is erect, while the hind part of the body is raised as if the animal was about to jump over a mound or a stream. At the foot of the steep, uneven path, the water is falling over a ledge, and by the side of the path may be seen a clump of bamboos, and a solitary pine tree making a pleasant contrast. It has been often said that it is not difficult to sketch a tiger in a very fierce attitude, but difficult to make a sketch depicting its real nature when it is in a docile and subdued mood.

In this painting the tiger is depicted just emerging from the mountains and not at a time when its fierce nature is most apparent. Only Chao Miao-tsu could bring out all the fierceness of a tiger's nature in such an attitude.

宋

趙邈齷出山虎圖軸

英尺

長六十五寸
闊三十五寸

宋郭若虛圖畫見聞志四載趙邈齷性質魯不善修飾工畫尤善畫虎有伏崖嘯風舐掌等圖傳於世案宋時畫家如易元吉善畫獐猿趙昌善畫兔唐希稚善畫猫包鼎趙邈齷善畫虎此幅陰厓絕壑中一虎作獨立四顧狀鼻豎目張有自然威猛之狀望之令人生畏前蹄稍偃尾直矗而後身高起作越山超澗之意絕磴之下流水如注其旁叢竹孤松互相掩映昔人謂畫虎不難於兇猛無前之概而難於斂威馴伏之時此圖正畫出山之虎故其兇猛尙未全著之時能得虎之神情信非邈齷不能辦也



虎出山图

No. 42

“Football”

Painted by Chao Sung-süeh 趙松雪

Sung 宋 Dynasty, A. D. 960-1278

Size :—14 ins. by 23 $\frac{1}{4}$ ins.

Chao Mêng-fuh 趙孟頫 (Familiar name Tze-ang 子昂; courtesy title Sung-süeh 松雪) was a native of Wu-hsing (吳興), Chekiang Province, and in the Yuan 元 Dynasty he was appointed Director of the “Tsih-Hsien-Yuan” (集賢院 Council of Worthies). He was an excellent painter of human figures, landscapes, Buddhist and Taoist subjects, birds and wild animals; and he was regarded as the leading artist of the Yuan Dynasty.

In this picture six men have formed a circle round a ball which two of them are kicking. One of the players is wearing a blue turban and a grey robe which is tucked up to his waist, and he is raising his foot to kick the ball. Another player is wearing a “Chung-tsing” turban (忠靖冠) and a black robe, and he has a long beard; he is kicking the ball with the first player. The third man has a soft black turban wound round his head, and he is wearing a black robe; and the fourth man has a blue turban and a yellow robe: these two are watching the game eagerly. Besides these four, two more men, one wearing a black turban, and a blue robe, and the other wearing a high hat, and a green robe, are standing in the circle looking on, not turning their eyes away for a moment. All the figures on the canvas are extremely lifelike. In the Han Dynasty (漢) this game was called “Ts’uh-küh” (蹴鞠 “kicking the ball”), the “küh” 鞠 being made of pieces of leather sewn together. “Ts’uh-küh” was one of the games played for stakes in the Han Dynasty, and the game flourished again in the Capital Pien-liang (汴京) during the Northern Sung Dynasty. Professors of this game, wearing a dark azure robe and a yellow hat, might be seen on the streets of the Capital, and in the wineshops and brothels, playing this game with rich young nobles and sons of officials, and it was then described as “Yuan-she” (圓社 ball-club). We can find such a description in the “Tung-King-Mên-Hwa (東京夢華) Record, compiled by a writer of the Sung Dynasty. This picture was painted in the style of that period, because Chao Tze-an was born in the Sung Period, and was twenty-four years old at the beginning of the Yuan 元 Dynasty; he was, therefore, versed in the learning and customs transmitted from the Sung 宋 Dynasty.

元

趙松雪圓社圖軸

英尺

高二十三寸十六分之五
闊十四寸

趙孟頫字子昂吳興人元集賢院直學士工畫人物山水佛道鳥獸無不臻妙爲元代第一畫家此圖六人圍立共踢一球有藍幘頭藍衣者撩衣至腰舉足作欲踢狀一戴忠靖巾長鬚黑衣者與之同踢一頭裹黑軟巾黑衣者藍幘頭黃衣者注目而視另有黑巾藍衣者有高冠綠衣者俱旁立圍觀目不旁瞬神情活現紙上按踢球之戲漢時謂之蹴鞠鞠者以碎革縫成圓球卽謂之鞠蹴鞠爲漢時賭具之一種北宋時汴京此戲盛行市中有青衣黃板冠之人專習踢球遊行於酒館妓院中與貴遊子弟同踢球謂之圓社見宋人所著東京夢華錄中此畫卽寫當時之形狀蓋子昂本宋代生入元時已二十四歲猶習聞宋代遺事也

圖社圖



No. 43

“A Rocky Mound and a Golden Pheasant”

Painted by Chao Yung 趙雍

Yuan 元 Dynasty, A. D. 1277-1368

Size :— $15\frac{1}{4}$ ins. by 21 ins.

Chao Yung 趙雍 (Familiar name Chung-mu 仲穆) lived in the Yuan 元 Dynasty. He was a native of Wu-hsing 吳興, Chekiang Province, and the second son of Chao Mêng-fuh 趙孟頫. He was a skilful painter of landscapes, human figures, birds and flowers, depicting all such subjects admirably, and he thus transmitted the principles of art imparted by his father.

In this painting the rocky mound is rugged. At the side there are two turquoise bamboos. A golden pheasant is perched on the top of the mound. The colors of the long feathers of the bird's wings are turquoise and dark brown, and the upper parts of the back and neck are beautifully marked and lustrous. The tail is brown and long and the underpart of the body red, while the head is covered with turquoise plush and the eyes ringed with crimson. There is only this one bird; it has no companion. It has the appearance of having flown from the mountains, and it is resting on the rock without fear of being disturbed. This painting shows that the artist could depict living creatures very finely.

元

趙雍山石錦雉圖

英尺

長二十五寸四之一

元趙雍字仲穆吳興人趙孟頫次子善畫山水人物花鳥無不兼擅畫意精妙能承家學此圖山石峻嶒具縐透之致旁有翠竹二枝一雉立其上羽翮具翠紅赤諸色上作錦文燦然可觀尾黑而脩腹紅色首有紫氎間具翠羽獨立無侶想見久栖出谷馴擾不驚之狀足見其寫生之妙矣



10-12-1912 + 1/2

No. 44

“Brewing Tea among Bamboos”

Painted by Chao Chung-mu 趙仲穆

Yuan 元 Dynasty, A. D. 1277-1368

Size :— $38\frac{1}{2}$ ins. by $66\frac{1}{2}$ ins.

Chao Yung 趙雍 (Familiar name Chung-mu 仲穆) was a native of Wu-hsing (吳興), Chekiang Province, and a son of Chao Tze-an. In the official service he was a member of the Council of Worthies (集賢傳制) and Superintendent of the Hu-chow Circuit (湖州路總管).

Chao Yung was a skilful painter of landscapes after the style of Tung Yuan (董源). He could also paint men and horses, and bamboos and rocks admirably. Men praised him, saying that he transmitted the skill in art inherited from his father.

In this painting, we see at the foot of a high mountain a clump of tall bamboos, and under the bamboos a famous scholar, reclining on a mat spread on the ground, is enjoying the cool breeze; his head is resting on a pillow and he is holding a fan in his hand. By his side there is a small table on which are some books and a teacup. Outside the clump of bamboos the artist has depicted a small stove and kettle, and a boy is fanning the fire in the stove to make the kettle boil. On a small table are the utensils for brewing the tea. A gardener standing inside the clump of bamboos, and holding a hoe in his hand, is talking to the boy. Two other gardeners are bearing a bamboo on their shoulders. The lilies in the pool are flowering luxuriantly; and a lad is washing a bowl in the water. Another boy is standing on the bank of the pool manipulating the reel of a fishing-rod, while a lad carrying a lute is coming from the direction of the bridge. Near the bridge there are gardens of flowers, and on the left hand side a pavilion is visible amidst a grove of trees. The whole scene was evidently depicted by the artist to illustrate the story of Chang Chi-ho (張志和) of the T'ang 唐 Dynasty, brewing tea in a bamboo grove. In the reference to Chang Chi-ho, in the History of the T'ang Dynasty, it is stated that Chang Chi-ho styled himself Hsüen-chên-tze (玄真子) and that he lived in retirement in Pien-chah (弁雲) where he frequently brewed tea in a bamboo grove.

In this painting the artist has depicted the cool and shady scene admirably, and the human figures are very interesting and attractive. The colours, too, are laid on skilfully after the method transmitted by the artist's father.

Such a painting should be treasured.

元

趙仲穆竹裏煎茶圖軸

英尺

長六十六寸八分之五
闊三十八寸十六分之九

趙雍字仲穆吳興人子昂之子官至集賢傳制同知湖州路總管府事山水師董源尤善人馬竹石人謂其能傳家學也此圖崇山之下修竹成林林中布席設枕一高人持羽扇納涼旁小几上置書卷茶盃竹外有茶竈銅銚一小童扇火煮茶几上設茶具竹林內一園丁持鋤似與小僮閑話二園丁共荷一竹至池中荷花盛開一小僮臨流洗鉢一小僮立池畔理釣綸一僮抱琴從橋上來橋旁畫地作區種花藥左邊樹林中露一亭角觀其景物蓋唐張志和竹裏煎茶故事唐書張志和傳云志和自號玄真子隱居弁雪間嘗於竹裏煎茶此圖布景幽絕人物有高逸之趣而設色之工殊得乃父遺法殊可寶也



九龍作の茶室圖

No. 45

“Two Young Ladies Walking in Spring”

Painted by Ts'ien Shun-chü 錢舜舉

Yuan 元 Dynasty, A. D. 1277-1368

Size:— $23\frac{1}{2}$ ins. by $47\frac{3}{4}$ ins.

Ts'ien Suen 錢選 (Familiar name Shun-chü 舜舉) was a native of Wu-hsing 吳興, Chekiang Province, and his paintings were prized by Chao Tze-an 趙子昂 whose teaching and style Ts'ien Shun-chü followed. He painted landscapes, human figures, and birds and flowers admirably; and he was also a very accomplished painter of ladies of rank, in such work displaying the skill and finish seen in works by Chang Hsüen (張萱) and Cheo Fang (周昉).

In this painting two ladies are standing, arm in arm. Their coiffures are in the form of butterflies. A poet of the Tang 唐 Dynasty wrote:—“In Spring a pair of butterfly coiffures wandered by.” In ancient times it was the fashion for women to wear false coiffures of many shapes. The “Chung Hsing-Shu” (中興書) of the Ts'in Dynasty (晉) states that in the Tai-Yuan 太元 reign the princesses and ladies all wore false coiffures and loose tresses which were regarded as highly ornamental and beautiful.

In the painting the two ladies are wearing false coiffures, which are adorned with flowers. Their jackets are long, and this garment is fastened down the middle after the style of the ancient dress and is called a “Shan” (衫). Inside the “shan” is the bodice, which was a little shorter than the “shan” and worn by men and women alike; it was called a “Shang” (裳). Below the “Shang” came the skirt; but one of the ladies is not wearing a “Shang.” Each, however, is wearing an embroidered sash which falls down to the bottom of the skirt. Both ladies are standing, and their hands are clasped and hidden within their long sleeves. Their attitude is very leisurely and elegant. Standing by their side is a maid-servant whose hair is dressed in a knot on the top of her head, but she has no coiffure; and she is wearing a long dress, but not a “Shang” (裳 bodice) only an embroidered kerchief across her back. In ancient times the kerchief was regarded as an adornment to the dress. Luh-Hwei (陸徽) in the Yen-Chung Record (鄴中記) states that when the Empress travelled in the winter attended by an equipage of a thousand ladies on horses, they all wore purple silk kerchiefs. This shows that the women of that time wore the kerchief. The maid-servant is carrying in her hand a brass vase in which are two peony flowers; these add to the charm of the spring scene.

On the margin at the top of this painting there are verses and eulogies written by Chao Tze-an (趙子昂) and Tang Yin (唐寅).

Note:—Chao Mêng-fuh 趙孟頫 (Courtesy title Tze-an 子昂) was a native of Wu-hsing, in Chekiang Province.

In the Yuan 元 Dynasty he was Director of the Council of Worthies (集賢院). He was the most celebrated calligrapher of the Yuan Period, and also a great painter.

Tang Yin 唐寅 (Courtesy title Peh-hu 伯虎) was a native of Soochow 蘇州; and in the Chêng-teh (正德) reign of the Ming 明 Dynasty he headed the list of Masters of Literature (解元). He was regarded as the most able man of the Ming Period. He was also a fine painter, he and Wên Chêng-ming (文徵明), Shên Shih-t'ien (沈石田) and Cheo Shih-chow (仇十洲) being regarded as the Four Great Painters of that time.

INSCRIPTION ON THIS PAINTING

Wêng Fang-kang 翁方綱 (Courtesy title Tan-ch'i 覃溪) was a native of Ta-hsing, in Chihli Province (直隸大興), and in the Ts'ing 清 Dynasty he was appointed an official of the Grand Secretariat. He was a skilled calligrapher and an able connoisseur of paintings.

元

錢舜舉雙美遊春圖軸

英尺

長四十七寸十六分之十一
闊二十三寸八分之五

錢選字舜舉吳興人趙子昂重其畫學畫得子昂之傳授善畫山水人物花鳥寫仕女尤精妙能得張萱周昉之真意此圖二仕女挽手並立髻作蝶形唐人詩所謂春遊雙蝶髻也古來婦人皆戴假髻作各種形狀晉中興書曰太元中公主婦女皆戴假髻緩髮以爲盛飾云此圖二女所戴卽假髻也髻上簪花身衣長直襟之衣卽古之衫也內有襯衣校衫爲短卽謂之裳男女通用之裳下始爲裙其一無裳二人皆有錦帶下與裙齊二人籠手並立意態甚爲閑雅旁立一婢頭上有鬟無髻有衣無裳惟以繡巾覆背上古時皆以巾爲飾陸翽鄴中記皇后女騎一千爲鹵簿冬月皆著紫綸巾此婦女用巾之明證婢持銅瓶瓶插牡丹二枝蓋點綴春遊景物也

上有趙子昂唐寅題詩詞

趙孟頫號子昂吳興人元集賢院直學士工書爲元時第一手畫亦稱大家

唐寅號伯虎蘇州人明正德年解元爲明時第一才子工畫與文徵明沈石田仇十洲稱四大家

題跋

翁方綱號覃溪大興人清官學士工書精考證



716.135

No. 46

“Two Pine Trees and a Famous Scholar”

Painted by Li Sze-hsing 李士行

Yuan 元 Dynasty, A. D. 1277-1368

Size:— $36\frac{1}{4}$ ins. by $60\frac{3}{4}$ ins.

Li Sze-hsing 李士行 (Courtesy title Tsun-tao 遵道) was a native of Chi-k'iu, in Chihli Province (直隸 薊丘), and the son of Li Hêng 李衍. In the official service he was Sub-prefect of Hwang-yen 黃巖. Li Sze-hsing was a singer, poet, calligrapher and painter, and in all his attainments he followed the methods of former artists. He was taught to paint bamboos and rocks by his father and was especially accomplished in such work.

In this painting the artist has depicted two old pine trees standing erect, the branches dry and twisted and spirally shaped. The pine-needles are few but as stiff as if they were made of iron. The work is executed in light ink by the “ran” method 染法. Viewed from a distance the foliage seems luxuriant but enveloped in mist. Beneath the pine trees there are two rockeries aslant and strange looking, the marks on them being made by the “axe” process 斧劈皴法 to give them an ancient appearance. By the side of the rockeries are some small bamboos with leaves resembling the gold-washed, knife-shaped copper coins of ancient times and adopted by the artist Sih-Chai 息齋 (Li Hêng 李衍). The style of this painting is similar to that seen in the work of Chêng Lang-chung 程郎中 of the Sung 宋 Dynasty, and follows the correct style transmitted since the T'ang 唐 Dynasty. The old scholar who is wearing a long, full robe, and has a soft hat on his head, is approaching leaning on a staff, and he has a dignified appearance. The lines of his garments resemble the veined leaf of the Shun-ts'ai 蓴菜, a plain style greatly admired. This painting is after the ancient style adopted by artists of the Yuan 元 Dynasty, and, with the works of Sung-siieh 松雪 and Fong Shan 房山, was highly prized.

元

李士行雙松高士圖軸

英尺

長六十六寸〇十六之一
闊三十一寸四之一

李士行、號遵道、薊丘人、李衍之子、官黃巖知州、歌詩書畫、悉有前輩風致、竹石尤得家學、而精妙過之、此圖古松二株並立、虬枝古幹、蟠屈輪囷、松針疏勁如鐵、復以淡墨渲染、遠望之有含煙蔥鬱之狀、其下湖石二塊、離奇斜出、石文俱用斧劈皴、殊有古逸之致、石旁細竹森立、葉如金錯刀、尙是息齋家法、足與宋時程郎中抗衡、此乃唐以來畫竹之正傳、一高人幅巾方袍、曳杖而來、有傲岸之氣、衣褶如蓴菜條、古勁可愛、此元代畫家之近古者、當與松雪房山並重也、



No. 47

“The Sun rising from the Sea”

Painted by Shên Tze-chao 盛子昭

Yuan 元 Dynasty, A. D. 1277-1368

Size:—15 ins. by 46 $\frac{1}{4}$ ins.

Shên Meo 盛懋 (Familiar name Tze-chao 子昭) was a native of the Kia-shan 嘉善 District of Chekiang Province, and the son of Shên Hung 盛洪 whose method of painting he adopted and even improved. At first Shen Meo painted landscapes, human figures, flowers and birds after the style of Chên Chuang-mei but with some slight changes which displayed great skill and cleverness, and enabled him to surpass the work of his teacher.

In this painting the colour of the sea is a deep green, and the waves are rising and falling and breaking into fringes like snow or dancing pearls, in endless succession, showing the wondrous skill of the artist in depicting water scenes. Amidst the waves there is a small island on which are growing the “Herbs of Immortality” 靈芝瑤草 with their greenbuds and red blossoms intermingled in pleasant contrast with the frowning cliffs above. The sun in the form of a great red disc is just rising above the horizon and sending its rays of light into the vault of heaven and across the waves, which appear tinged with gold, and filling the sky with many beautiful shades of light rose hues. Liu Sung-nien 劉松年 and Chao Ts'ien-li 趙千里 of the Sung 宋 Dynasty depicted the colours of mountains after rain in Spring, and they filled in the hollow places on the hills with pinchbeck pigment which produced the true effect of the sun's rays shining on the mountains. Artists of the Yuan Dynasty, such as Shên Tze-chao, were acquainted with this method; but modern artists are not familiar with it.

SEALS AFFIXED TO THIS PAINTING

Seal of Chang Cheo of Kwunshan, collector of paintings 崑山張丑.

Note:—Chang Cheo 張丑 (Courtesy title Mi-chai 米齋) was a collector of paintings in the Ming 明 Dynasty; and he compiled a book called the “Ts'ing-Ho-Shu-Hwa-Fang” 清河書畫舫 (Argosy of Art on the Pure River) in which very many famous paintings of the Tang 唐 and Sung 宋 dynasties are recorded. Hsiang Yuan-pien 項元卞, owner of the Tien-lai Gallery 天籟閣 of Paintings in the Ming 明 Dynasty corroborated this.

元

盛子昭海天旭日圖軸

英尺

長四十六寸四之一

盛懋字子昭、浙江嘉善人、盛洪之子、傳其畫法、而學又過之、山水人物花鳥、始學陳仲美、略變其法、精巧又在其師之上、此圖海天一碧、中波瀾起伏、沸雪跳珠、回環往復、極盡畫水之能事、海波中有一小島、上有靈芝瑤草、朱華青蕊、錯雜交互、掩映厓石之上、一輪紅日照臨天空、日光與海波激射、盡作金色、滿天霞采、皆以淡紅烘染、倍覺絢爛、宋人如劉松年、趙千里、畫春山霽色、凡山巒空處、皆以泥金勾出、正刻畫日光射山之狀、元人惟盛子昭猶知此意、非近世畫家所知也、

印章考證

崑山張丑收藏印

張丑號米齋、明時收藏家、著有清河書畫舫、著錄唐宋名畫甚多、在明時、足與項氏天籟閣並稱云、



“Lü Sien” 呂仙

Painted by Wang Chên-p'êng 王振鵬

Yuan 元 Dynasty, A. D. 1277-1368

Size:— $19\frac{3}{4}$ ins. by $39\frac{1}{4}$ ins.

Wang Chên-p'êng 王振鵬 (Familiar name Pêng-mei 朋梅; Courtesy title Ku-Yun-Ch'u-Sze 孤雲處士) was a native of the Yung-Kia 永嘉 District of Chekiang Province. By command of the Emperor he entered the Palace to paint pictures for his Majesty.

In this painting the artist has portrayed Lü Tung-p'in 呂洞賓 standing alone, dressed in Taoist garb, with a silk girdle round his waist from which is suspended a bottle-shaped gourd 胡蘆. On his back he is carrying a large bamboo hat. He has very fine eyes and there is a lofty expression on his face. His beard is divided into three sections, and his eyebrows are very fine. On seeing him one feels convinced that he is a man of great virtue. In one hand he is holding a gold coin (cash). Lü's name was “Yen” 堧 and his courtesy title was Tung-p'in 洞賓. He was a diligent scholar and gained the degree of Doctor of Literature. When he travelled through the Lo-feo Mountains 羅浮山 he came to a small temple, but the Taoist priest had gone out and only a lad was there. After saluting Lü Tung-p'in, the lad asked him why he had come to their temple, and then he brought a jug of wine belonging to the Taoist priest and offered to him. Lü Tung-p'in poured out a cup of the wine and drank it, and then bade the lad drink what was left of the wine; but he declined. The lad's sight was defective owing to the formation of a film over the eyes. When Lü Tung-p'in noticed this he took the remainder of the wine and spurted it over the lad's eyes which were immediately healed and the lad was able to see clearly again. Lü Tung-p'in then took up a brush and drew a sketch of mountain on the wall of the temple, and at the foot of the mountain he sketched three pools resembling the character for mouth. Then he said to the lad:—“If you had drunk my wine you would have become one of the Genii; but it was your fate not to drink. Nevertheless, you shall enjoy great longevity.” Having uttered these words, Lü Tung-p'in flew into the stone wall and disappeared. When the Taoist priest returned and saw the sketch of the mountain which penetrated through the wall, he was astonished and exclaimed, “There are three mouths below a mountain and these make the character “Yen” 堧. Who could have made this sketch but the Immortal, Lü, himself?”

During the Yuan 元 and Ming 明 Dynasties, artists frequently portrayed Lü Tung-p'in, the Immortal; but only Wang Chên-p'êng 王振鵬 was able to depict him with the exalted countenance and true bearing of an Immortal Sage. This portrait could never have been painted by an ordinary artist.

元

王振鵬呂仙圖軸 英尺

長三十九寸四分四之一
闊十九寸四分三之一

王振鵬字朋梅、又號孤雲處士、永嘉人、曾奉詔入內廷應制、此圖呂仙一人獨立、身披道服、腰繫絲絛、拴一胡盧、背負簍笠、高顴秀目、三綰鬚、眉目清朗、望而知爲有道之士、手持一金錢、按呂仙名、字洞賓、舉進士、嘗游羅浮山、至一小庵、直道士他出、獨一小童子在、前揖曰、先生在此乎、遂竊道士酒以獻、洞賓引滿、使童子盡其餘、童若不屑、童素患目盲、內障、洞賓以所餘酒嚙其目、忽然開朗、如素無翳者、乃取筆畫一山形於壁、山下作池三口、謂童曰、汝飲我酒、卽得仙矣、不飲命也、然亦當享大年、言訖、飛入石壁、隱去、及道士歸、見所畫山、徹壁內外、大驚曰、山下三口乃崑字、非呂先生乎云云、元代至明、畫呂仙者不少、若王振鵬氏、所畫之眉目高逸、真能摹寫神仙之態度、洵非凡手所能摹擬也。



“The Eighteen Lohan”

Painted by Kuan Hsiu 貫休

T'ang 唐 Dynasty, A. D. 618-906

Size:—15 ins. by 128½ ins.

Kuan Hsiu 貫休 (Familiar name Teh-yin 德隱; courtesy title Ch'ian-yueh 禪月) was a native of the Lan-ch'i 蘭溪 District of the Wu Chow 婺州 Prefecture of Chekiang Province, and a monk of the Ho-an Monastery 和安寺. During the T'ien-Fuh 天福 reign of the T'ang 唐 Dynasty, he went to Szechwen 四川 where he was courteously received by the Ruler, Wang Yen 王衍, who also bestowed on him the “Purple Robe.”

Kuan Hsiu was a very skilful painter of Lohan 羅漢, portraying them with ancient countenances and very unusual and exalted expressions. He was also an excellent calligrapher, writing the “Seal” character and the ancient official text with great skill. His style of writing was called the “Kiang” 姜 style, because his family name was Kiang, Kuan Hsiu being his ecclesiastical name.

In the H-chow 益州 (old name of Chéngtu 成都, provincial capital of Szechwen) Record of Famous Paintings, and in the Record of Paintings of the Süan-ho 宣和 reign of the Sung 宋 Dynasty, the works of Kuan Hsiu obtained recognition.

In this scroll the Eighteen Lohan are portrayed, and their attendants, making a total of twenty-five persons. Besides these, there are a dragon, a tiger, a lion and its cub, and a crane. The Lohan are in many attitudes. One is playing with a ball, another with the small lion; a group of three are sitting together clasping their knees and chatting; while a sixth is shaving his head before a mirror. The seventh has needle and thread in his hands mending some garments. The eighth is bending over a table copying the Pei-yeh 貝葉 Classic (a Buddhist classic). The ninth has opened a box from which he is taking out some things. The tenth is riding on a tiger beneath a pine tree. Two more are clasping each other's hands and discussing the subject of contemplation, while a third Lohan is listening to them. Another group of three are sitting on mats, and the central figure is holding a “Ru-i” (Jadestone ornament) in his arms. The seventeenth Lohan is subduing an unruly dragon by the side of the water, while another is sitting on the ground behind him. All the figures are different, each having a distinctive appearance; the features are very finely delineated and we can almost hear the figures speaking and see them moving. The lines of the garments worn by the Lohan are stiff and plain resembling the ancient “Seal” characters. But the whole painting is full of life and movement showing that the artist wielded his brush with great facility and freedom. After Wu Tao-tze 吳道子 of the T'ang 唐 Dynasty, Kuan Hsiu 貫休 was regarded as the greatest of that period; and the highest excellence he achieved in art during his whole life is seen in this painting of the Eighteen Lohan.

The Seals on this painting, and names of the men who wrote the inscriptions on it are given below:—

Seal of Teh-yü 德奮.

Seal of the Hai-Shan-Sien-Kwan 海山仙館 (Private Picture Gallery).

Seal of Sze-chêng 仕成.

The Yü-fu Seal 玉父.

Seal of P'an Shih-yün 潘淩筠珍藏書畫印, collector of paintings and specimens of calligraphy.

Seen by P'an Shih-yün 潘叔筠 (written on the Seal).

No. 49

Note:—P'an Sze-chêng 潘仕成, whose courtesy title was Teh-yü 德畬, was a native of the Fan-yü 番禺 District of Kwangtung 廣東, and he had a very large and valuable collection of paintings and specimens of calligraphy in the Hai-Shan-Sien Art Gallery 海山仙館 attached to his home.

Shuh-yün 叔筠 was his son.

Seal of Picture Gallery in Provincial Capital 都省書畫.

Note:—During the Yuan 元 Period each Provincial Capital had a Picture Gallery and a Director of Art to control it, and the Seal of the Provincial Gallery of Art on this painting is that of the Yuan 元 Dynasty.

The writers of the Inscriptions on the Painting are:—

Ts'ing-Yuen 清願 (Courtesy title Nan-T'ang 南堂), a priest of the Shao-lin Monastery 少林寺, in the Yuan Dynasty.

Ru-Ti 如砥 (Courtesy title P'ing-shih 平石), a priest of the Lu-shan 廬山 Monastery, in the Yuan Dynasty.

P'u-Tsi 普濟 (Courtesy title Ta-Chwen 大川), a priest of the Ling-yin 靈隱 Monastery, near the West Lake; he lived in the Yuan 元 Dynasty.

Hwang-Wên 黃聞, a priest of the Ling-yin 靈隱 Monastery, in the Yuan 元 Dynasty.

Sing-Tai 心泰 (Courtesy title Tai-tsong 岱宗), a priest of the Yün-Men-Shan 雲門山 Monastery, situated in the Hwei-k'i 會稽 District (of Chekiang Province); he lived during the Yuan Dynasty and wrote a book entitled "Yü-Luh" 語錄.

T'ing-Chiün 廷俊, a priest from the Western Frontier (India?) 西域僧.

Sze-K'o 思可 (Courtesy title Ku-lin 枯林), a priest of the Kwan-yin Monastery 觀音寺, on the Tien-ping Mountains 天平山; he lived in the Yuan Dynasty.

T'an-Tsan 曇瓚 (Courtesy title Si-hsü 西緒), a priest of the Ling-yin 靈隱 Monastery, near the West Lake; he lived at the beginning of the Ming Dynasty.

Tao-Lien 道聯 (Courtesy title Tsu-fên 祖芬), a priest of the Ling-yin 靈隱 Monastery, in the Ming 明 Dynasty.

Wang-Luen 王綸 (Courtesy title Tao-an 陶菴) was a native of the Hwa-t'ing 華亭 District of Kiangsu Province, and a "Han-lin" scholar in the K'ang-Hsi 康熙 reign of the Ts'ing 清 Dynasty.

Lo T'ien-ch'i 羅天池 (Courtesy title Luh-lu 六湖), a native of the Sing-hwei 新會 District of Kwangtung 廣東 Province.

唐

貫休十八羅漢卷

英尺

長一百二十八寸二之一
闊十五寸

貫休字德隱、號禪月、婺州蘭溪人、和安寺僧、天福時入蜀、頗爲蜀主王衍所禮遇、賜紫衣、善畫羅漢、貌多古野、立意絕俗、善書、以俗姓姜、謂之姜體、工篆隸筆書、益州名畫錄、宣和畫譜、均有貫休之畫蹟著錄、此卷畫十八羅漢、另有沙彌侍者等、共二十五人、龍一、虎一、獅子大小各一、鶴一、羅漢作種種狀態、有弄毬戲獅子者、有抱膝三人坐談者、有對鏡薙髮者、有持針線縫袈裟者、有伏案書貝葉經者、有啓盒檢物者、有松下騎虎者、有握手談禪者、有持如意布席坐地者、有水邊降龍者、作諸變相、無不奇古絕倫、所奇者描寫面目、細入毫髮、凡有動作、幾於如聞其聲、而衣褶之剛勁、如古篆書、飄忽飛動、無一滯筆、唐人自吳道子後、當以貫休爲第一、此卷之精妙、尤貫休平生之傑作也。

收藏印章題跋人名附考于後

德畬 海山仙館珍藏書畫印 仕成 玉父 潘氏涑筠珍藏書畫印 潘叔筠覽過

潘仕成號德畬、廣東番禺人、藏書畫甚富、家有海山仙館、叔筠其子也。 都省書畫

元時每行省皆藏一方之書畫、置書畫博士、此元時都省藏書畫之印也。

題跋人名

清願號南堂、元少林寺僧

如砥號平石、元廬山僧

普濟號大川、元西湖靈隱僧

黃聞元靈隱僧

心泰號岱宗、元會稽雲門山僧、有岱宗語錄

廷俊西域僧

恩可號枯林、元天平山觀音寺僧

曇纘號西緒、明初西湖靈隱僧

道聯號祖芬、明靈隱僧

王綸字陶庵、華亭人、康熙時翰林

羅天池字六湖、廣東新會人

皇朝五十年志

高僧傳圖文祖彌中祖亦多羅懷國















“The Five Planetary Rulers”

Painted by Wu Tsung-yuan 武宗元

Sung 宋 Dynasty, A. D. 960-1278

Size :— $20\frac{3}{4}$ ins. by $197\frac{1}{2}$ ins.

Wu Tsung-yuan 武宗元 (Familiar name Tsung-chi 總之) was a native of Peh-p'o (白波) in Honan Province; and in the official service he became a Secretary of the Yü-ts'ao Board (similar to the Board of Works) 虞曹外郎. He was a skilful painter of Buddhist and Taoist subjects and human figures, displaying great power and finish in his brush-work, and he imitated the style of Wu Tao-tze 吳道子 of the T'ang 唐 Dynasty so perfectly that it was impossible to distinguish between the works of these two artists, which shows how accomplished he was in the art of painting.

In this scroll-painting Wu Tsung-yuan has portrayed the Rulers of the “Five Planets” (五帝); namely, Ts'ing-Ti (青帝 Jupiter), Ruler of the East; Chih-Ti (赤帝 Mars), Ruler of the South; Peh-Ti (白帝 Venus), Ruler of the West; Yuan-Ti (玄帝 Mercury), Ruler of the North; and Hwang-Ti (黃帝 Saturn), Ruler of the Centre. Although only two (Chih-Ti and Hwang-Ti) of the Five Rulers remain intact in this painting, there are fifty-eight other figures, men and women, in it, and these attendants of the Five Rulers display a great variety of dress, etc., the garments and hats worn being, in most cases, different. Besides this variety of dress, many kinds of flowers can be seen in the hands of some of the attendants; while others are playing different musical instruments. Many, too, are carrying flags and banners or gala umbrellas. The two chief figures in the picture, the one who is wearing a golden hat, and has a face and eyes unusually large, and is holding a tablet in his hands, and the one with him, who is also wearing a golden hat, and whose hand is resting on a young girl, are Chih-Ti and Hwang-Ti (Mars and Saturn). All the attendants are walking along a raised stone road with railings on both sides winding through the clouds, and the lines of their garments, which are floating about in true ethereal forms, make beautiful contrasts. The people of olden times said that the silk sashes painted by Wu Tao-tze (吳道子) seemed as if they were being blown about by the wind. This remark shows that Wu Tao-tze liked to paint garments and sashes of ethereal form; and as Wu Tsung-yuan studied the method of Wu Tao-tze the lines of the drapery in his paintings were similarly aerial and beautiful, and such work has never been accomplished by artists of later generations. Paintings by Wu Tao-tze of the T'ang Dynasty are exceedingly famous and valuable at the present time; and genuine specimens of the works of Wu Tsung-yuan are nearly as famous and valuable, such works being very rarely met with. This scroll was formerly in the Imperial Palace of the Ts'ing (清) emperors; but it afterwards left the Palace and came into the possession of Lo Tien-chi 羅天池, the greatest collector of paintings in the Kwangtung Province. It is one of the few most celebrated paintings of China.

INVESTIGATION OF SEALS AFFIXED TO THIS PAINTING

Kien-Lung's Imperial Seal of Inspection 乾隆御覽.

Seal of the Shih-chü Cabinet of Art 石渠寶笈.

Seal of Bequeathment to Posterity 宜子孫.

Note :—The Seal of the Emperor Kien-Lung of the Ts'ing Dynasty was affixed to all old paintings of superior merit.

Seal of Lo 羅.

No. 50

Seal of Mr. Lo T'ien-ch'i 羅天池.

Seal of the Valuable Collection of Art in the home of Lo T'ien-ch'i 羅天池家珍藏.

Note:—Lo T'ien-ch'i (Familiar name Luh-hu 六湖 and Ts'ing-hu 晴湖) was a native of the Nanhai 南海 District of Kwangtung Province, and a great collector of valuable paintings. In the Kia-k'ing 嘉慶 reign his collection was especially large.

Seal of Han Ch'ung-kwang 韓榮光.

Seal of Shu-chw'an 殊船.

Note:—Han Ch'ung-kwang (Familiar name Shu-chw'an) was a native of Nanhai 南海, Kwangtung Province. The three inscriptions (on this painting) were written by Lo T'ien-ch'i 羅天池.

宋

武宗元五帝朝元手卷

英尺

高二十寸○十六分之十三
長一百九十七寸二之一

武宗元字總之河南白波人官至虞曹外郎書畫佛道人物筆意精能善學唐吳道子見者幾不能辨可見其畫法之妙矣此圖乃畫五帝朝元五帝者即青帝主東方赤帝主南方白帝主西方玄帝主北方黃帝主中央也此圖雖僅存赤帝黃帝其侍從之人有男有女其所服衣裳及首戴之冠莫不人各異樣有手中持各種奇異之花者有手中弄各種樂器者有手擎旛幢者有手擎寶蓋者計五十八人其首一人頭戴金冠而面目較大而手中執笏與中間一人戴金冠而手攬侍女者即赤帝與黃帝也侍從之人共行一石甬道上旁有石闌有雲氣出沒而諸人之衣褶互相掩映真有飄飄欲仙之意古人謂吳帶當風言吳道子畫衣帶喜作當風之狀武宗元學道子故其衣褶飄動如此之妙非後人所能學步也唐吳道子畫蹟至今已極名貴得見武宗元之真蹟其聲價之高不啻與之相並誠希世之奇品也是卷向爲清內府所藏後又逸出爲廣東大收藏家羅天池所得爲中國名畫中有數之物

印章考

乾隆御覽之寶 石渠寶笈 宜子孫

清乾隆帝之璽凡古畫上品皆用之

羅一字羅氏天池 羅天池家珍藏

羅天池字六湖又字晴湖廣東南海人藏古畫甚富爲嘉慶時大收藏家

韓崇光印 殊船翰墨

韓崇光字殊船廣東南海人

跋三通皆羅天池作

This painting is not reproduced here because of the fact that the color of the Silk which has lasted so many years is altogether too dull to enable the picture to be photographed.

故	黯	年	此
無	不	久	畫
印	能	顏	圖
本	攝	色	絹
	影	過	素

No. 51

“Searching the Mountain”

Painted by Li Lung-mien 李龍眠

Sung 宋 Dynasty, A. D. 960-1278

Size:—18 ins. by 105 ins.

Li Kung-lin 李公麟 (Familiar title Peh-shi 伯時; Courtesy title Lung-mien 龍眠居士) was a native of the Shu-ch'êng 舒城 District of Anhwei 安徽 Province, and he gained the degree of Doctor of Literature about the middle of the Hsi-ning 熙寧 reign of the Sung 宋 Dynasty. He was appointed a Vice-President of a Board.

As to his work, the people of his time said that he painted saddle horses better than Han Kan 韓幹, Buddhas as skilfully as Wu Tao-tze 吳道子, landscapes as finely as Li Sze-hsiün 李思訓, and human figures resembling those by Han Hwang 韓滉; and all in the free style of Wang Wei 王維. The People who said that Li Lung-mien was one of the greatest artists of the Sung Dynasty were not giving excessive praise.

In the first section of this scroll we see mountain cliffs and pine trees, and underneath a woman is riding on a strange animal which has the head of a buffalo and the body of a snake, and another woman is clasping one of the horns of the animal which is drinking from a pail. By its side is a creature with a sheep's head holding four peaches in its hand, while in front of it four women surround a gibbon, and another woman is approaching it carrying a wine-cup in her hand.

The second section of the scroll contains five creatures, with human bodies and lions' heads, and grasping swords and halberds, driving before them four women. A snake has coiled itself round the body of one of the lion-headed creatures, and another of the lion-headed creatures is attacking the snake with a sword. Behind them, near the cliffs, an eagle, with out-stretched wings and open beak, is seizing a woman—its talons clawing her face. Near by there is a four-clawed dragon-shaped creature, and three women; the back part of the dress of one of these women exposes the foot of a wild beast, while the third woman is clasping a monkey in her arms.

The form of these creatures are hideous and improper, but they have metaphorical meaning, as all pictures painted by the ancients had. The “Divine Eagle” in this picture is intended to represent a Holy Sovereign coming to a Court full of vice and flattery, and the wicked and corrupt courtiers are fleeing from his presence and hiding themselves. Hence this picture was painted to convey a profound meaning; it is not merely like the picture depicting Yü 禹 the Great opening (a way) through the Mountain; it has deeper teaching.

Seal of Si-lu-lao-rên 西廬老人.

Note:—**Wang Shi-min** 王時敏 (Familiar title Sun-chi 遜之; courtesy title Si-lu-lao-rên 西廬老人) was a native of Tai-tsang 太倉 in Kiangsu 江蘇, and in the Ts'ing 清 Dynasty he was appointed a Director of the Court of Sacrificial Worship. He had a valuable collection of ancient pictures in his home. He was also a skilful painter himself, and regarded by contemporaries as the chief of the four great artists of the Ts'ing Dynasty.

Luh Shi-hwa 陸時化 (Familiar title Ren-chi 潤之) was a native of Tai-tsang 太倉, in Kiangsu 江蘇. He loved ancient things and possessed a very valuable collection of old paintings and specimens of calligraphy. He also compiled a catalogue of all the specimens of calligraphy and ancient paintings of the Wu 吳 State and Yuch 越 State (Ancient names of Kiangsu and Chekiang) which he had seen.

宋

李龍眠搜山圖卷

英尺

高十八寸
長一百〇五寸

宋李公麟字伯時號龍眠居士舒城人熙寧中進士官至朝奉郎工畫人以爲鞍馬愈韓幹佛像可進吳道子山水似李思訓人物似韓滉瀟灑似王維當爲宋畫第一非過論也此圖起首第一段山岩古栢樹下一女子騎一物牛首蛇身一女捉其首就飲於一盆中旁有一羊首者手執四桃其前有四女圍一猿一女執一盃進之第二段五獅首人持劍戟逐四女子一蛇將獅首人蟠住二獅首人方持刀與鬪其後厓石旁一鷹張翅奮喙擊一女子爪踏其面旁有四爪龍形之物三女子衣後或露一尾或作獸足或抱一獼猴形狀詭異不可方物古人製圖皆有寓意此圖之神鷹蓋喻聖明君主臨朝奸佞小人自能辟易逃避則此圖之作自有深意非如大禹開山圖之徒尙搜奇志怪也

西廬老人

王時敏字遜之號西廬老人太倉人清官太常卿家藏古圖畫甚富工畫爲清代四大家之首
陸時化字潤之太倉人好古家藏古書畫甚富著有吳越所見書畫錄

卷之三









No. 52

“Mountain Mists”

Painted by Mi Nan-kung 米南宮

Sung 宋 Dynasty, A.D. 960-1278

Size:— $9\frac{1}{2}$ ins. by $93\frac{3}{4}$ ins.

Mi Fei 米芾 (Familiar title Yuan-chang 元章, and also styled Hai-Yoh-Wai-Sze 海岳外史) was a native of the Siang-yang Prefecture of Hupeh Province; but some writers say that he was a native of Wu 吳 (the ancient name of the Kiangsu Province).

In the Sung Dynasty Mi Fei was appointed a Director of the Academy of Calligraphy and Painting, and a Second-class Secretary of the Board of Ceremonies. He also held the post of Prefect of Hwai-Yin 淮陰 (now the Hwai-an 淮安 Prefecture of Kiangsu).

Mi Fei was a skilful painter of human figures, Buddhist and Taoist saints and images, and landscapes, and he excelled in all. He was also a good connoisseur of ancient specimens of calligraphy and pictures, and he wrote a “History of Painting” 畫史 and a “Critical Treatise on Calligraphy and Painting” 書畫舫. But paintings by Yuan-chang 元章 (Mi Fei) are now seldom seen, and if a collector is fortunate enough to obtain one he guards it as an extraordinary treasure.

In this painting the distant mountains and near cliffs are entirely produced by splashes of ink added one after another; the common method of sketching in rough outlines was not adopted. The trees, too, are produced by a few splashes of ink. Moreover, the arrangement of the beams and girders of the bridge, the shading of the cottages, and the fishing boats anchored by the shore, are all produced with a few strokes of the brush; and if we look more closely we shall perceive mist-like clouds moving in and out between the mountain peaks, and the trees and groves also have the appearance of being covered with heavy dew. It is a rare sight indeed to see such a painting.

Mi Fei lived under the Northern Sung Dynasty and he studied the principles of painting very deeply; and because he saw that nearly all the artists of that time followed the style of Li Chêng 李成 and Fan Kwan 范寬, and also because he himself had followed the free-hand method of Wang Hsiah 王洽 he adopted the new style, by which only a few strokes of the brush produce an unusually fine scene. He was a very fine painter of morning and evening scenes during and after rain. The secret of his method of painting is contained in eight characters which mean:—“When it has rained during the night and ceased at daybreak, depict the morning mists before they separate.”

This painting shows us a scene after rain, and when the scroll is unrolled we seem to see a real view of morning mists after a night of rain, and we are at once convinced that the painter was a great artist of the Northern Sung Dynasty.

A hundred years ago, the celebrated Italian painter La-fei-erh produced some fine views of landscapes after rain and his free brushwork resembles that of Mi Fei; it thus appears that artists in the East and West use a similar method of painting.

NAMES OF THE WRITERS OF THE INSCRIPTIONS

Yuan I-shan 元遺山, writer of the poem on the painting.

Note:—This writer, whose surname was Yuan 元, and his name Hao-wen 好問, was a poet of the Kin 金 Dynasty (A.D. 1115-1234), and specimens of his work are very rare.

Inscription by Yang Wei-cheng 楊維貞.

Note:—Yang 楊, whose courtesy title was Tien-Tih-Tao-Ren 鐵笛道人, was a poet of the Yuan 元 Dynasty.

宋

米南宮雲山圖卷

英尺

高九寸二分之一
長九十三寸四之三

米芾字元章、又稱海岳外史、襄陽人、一云吳人、宋時官書畫學博士、禮部員外郎、知淮陰軍、工畫人物、佛道山水、無不精妙、尤善鑒別古書畫、著有畫史、書畫評等書、惟畫蹟罕覩、收藏家得元章片紙者、俱珍爲奇寶、云此圖遠山近岫、俱以水墨烘染而成、不用尋常皴法、樹木盡以粗點點出、此外橋樑之布置、村舍之掩映、漁舟之泊岸、皆以簡筆出之、然細加展玩、覺山巒間似有雲氣出入、樹林若有烟籠霧蓋之狀、真畫中奇觀也、米氏生於北宋、攄究畫理最深、因見時人之畫、多不出李成范寬之範圍、因仿唐王洽潑墨之法、自出新意、以極簡略之筆、狀奇麗之景、生平最善畫雨中雨過曉晚之景、其畫訣有宿雨初收、曉烟未泮八字、此圖所作、卽雨後之景、故一展卷間、曉烟宿雨、光景如在目前、洵足推北宋一大家也、意大利百年前有名畫家拉飛爾、以善畫名、其所畫雨後諸景、其簡筆頗類米氏、可見中西畫理之足相印證也、

元遺山題詩

元名好問金時詩人其墨蹟最爲難得

楊維禎題

楊號鐵笛道人元時詩人





余共宦道別有年矣
夏月過我溪堂適有雨
初收還芥水沐相與散
帶披襟語徂後宿腹

No. 53

“Mountain Mists”

Painted by Mi Yuan-hwei 米元暉

Sung 宋 Dynasty, A. D. 960-1278

Size:— $12\frac{3}{4}$ ins. by $78\frac{1}{2}$ ins.

Mi Yiu-rên 米友仁 (Familiar names Yin 尹 and Hu-erh 虎兒; Courtesy title Yuan-hwei 元暉) was a native of Siang-yang 襄陽 in Hupeh Province, and the son of Mi Fei 米芾; he was styled “Mi the Younger,” by the people of his own time. In his official life Mi Yiu-rên rose to be Vice-President of the Board of War and Grand Secretary in the Fu-Wên-Küh 敷文閣 (one of the Imperial Halls of the Court).

He was a diligent student of antiquity and loved ancient things, and he ably transmitted the artistic skill inherited from his father.

The landscapes painted by Mi Yiu-rên are exceedingly fine, the mists being so skilfully depicted that they lose none of their naturalness; and the action of the wind is as perfectly depicted as in his father's works. Mi the Younger was also a clever connoisseur of specimens of ancient calligraphy and old paintings.

In this painting the artist has depicted a view of early morning mists on river and mountains. The near hills and distant mountains are all executed in light ink, and finished by the “ran” process; there is not a trace of the heavy process. His trees also are depicted by light and heavy touches with the brush. The horses and pagodas are obscured or revealed by the shifting mists. But so perfect is the workmanship that no trace of the painter's method of using his brush can be detected.

When we open the scroll and look at the painting we see mists moving to and fro everywhere among the mountains, and the morning dew covers the tops of trees and buildings, while river and mountains present a beautiful view to the eye.

Although the artists Liu Sung-nien 劉松年, Li Chêng 李成, Ma Yuen 馬遠 and Hsia Kuei 夏珪 of the Sung 宋 Dynasty could paint most highly finished pictures, yet none could attain the supreme excellence which Mi Yuan-hwei 米元暉 reached in his landscapes of Mountain Mists. This artist's father, Mi Yuan-chang 米元章, formerly said that the *art* of his painting was expressed in eight characters (Chinese) meaning, “When it has rained during the night and ceased at daybreak, depict the morning mists before they separate.” This painting displays the excellence achieved by following the instructions contained in the eight works of Mi the Elder 大米, and it may confidently be classed among the rare and fine paintings of great artists. The pictures of Mi the Elder 大米 and Mi the Younger 小米, father and son, are not, however, exactly alike. The elder Mi depicted his trees by heavy crosswise splashes of ink, while the younger Mi produced his trees by the accumulative effect of many light splashes. The elder Mi, moreover, liked to use thick ink and heavy brushwork, while the younger Mi seldom used thick ink, and his brushwork was light. When artists of after generations imitated pictures by Mi Fei and his son they used liquid ink, and when the sketch was completed and hung on the wall the canvas seemed full of irregular and shapeless figures and masses like panels of marble from the Ta-li 大理 Prefecture of Yunnan 雲南, because the artists did not know the true method of Mi and his son who took endless pains to depict a tree or a rock with the result that near streams and distant mountains in their pictures appear absolutely true to nature.

This work is undoubtedly one of the finest paintings of the Sung Dynasty.

A list of the Seals, and Writers of Inscriptions on this painting are given below:—

No. 53

Seal of the Yoh-Süeh-Leo 岳雪樓.

Seal of K'ung Kwang-T'ao 孔廣陶, of Nan-hai 南海 District, connoisseur of ancient articles of metal, precious stones, paintings and specimens of calligraphy.

Seal of Kwang-t'ao 廣陶, a descendant of the 70th. generation of Confucius.

Seal of Shao-t'ang 少唐, a connoisseur.

Seal of the Yoh-Süeh-Leo-Ki 嶽雪樓記.

Seal of the Yoh-Süeh-Leo 岳雪樓 Record of genuine paintings and specimens of calligraphy of the Sung and Yuan Dynasties, inspected and preserved.

Seal of the Art treasures of successive generations of the K'ung 孔 family in the Nan-hai 南海 District of Kwangtung.

Seal of K'ung Kwang-yong 孔廣鏞.

Seal of the art cabinet of the younger son of Mr. K'ung 孔.

All these seals belong to the K'ung 孔 family.

Note:—K'ung Kwang-t'ao 孔廣陶 (Familiar name Shao-t'ang 少唐) was a native of the Nan-hai 南海 District of Kwangtung Province, and in the Kia-k'ing 嘉慶 reign of the Ts'ing 清 Dynasty he had the largest and finest collection of paintings in Kwangtung. He compiled the Yoh-Süeh-Leo Record of Paintings and Specimens of Calligraphy, which contained 16 chapters.

Seal of Pih Lung, a connoisseur 畢瀧.

Note:—Pih Lung 畢瀧 (Familiar name Kien-fei 澗飛) was a native of Tai-ts'ang 太倉, Kiangsu Province, and younger brother of Viceroy Pih Yuan 畢元. He was a very clever and accurate judge of paintings and specimens of calligraphy of the Sung 宋 and Yuan 元 Dynasties.

Seal of the Nan Süeh Studio 南雪齋.

Seal containing the character "Precious" 寶.

Seal of Wu Pao-hêng 伍葆恆 (Familiar title Li-ts'üen 儷荃), critic of handwriting and connoisseur of pictures.

Seal of Wu Li-ts'üen 伍儷荃 confirming his mature judgment.

Seal of Mr. Wu's Chêng-Kwan Studio 伍澄觀齋 of paintings and specimens of calligraphy.

Seal of Li-ts'üen, connoisseur 儷荃.

Note:—Wu Pao-hêng 伍葆恆 (Familiar name Li-ts'üen 儷荃) was a native of Nan-hai 南海, Kwangtung, and a collector of works of art in the Kia-k'ing 嘉慶 reign of the Ts'ing 清 Dynasty.

Seal of Wu Yong-kwang 吳榮光.

Seal of Peh-yong 伯榮, connoisseur.

Note:—Wu Yong-kwang 吳榮光 (Familiar name Peh-yong 伯榮; Courtesy title Ho-uh 荷屋) was a native of the Nan-hai 南海 District of Kwangtung Province, and in the Kia-k'ing reign of the Ts'ing Dynasty he became Governor of Kwangsi. He was a good judge of pictures and specimens of handwriting, and in the Summer of the Sin-cheo year he compiled a list of the paintings and specimens of calligraphy which he had examined and certified, and called it the "Siao Hsia 消夏" Record.

Seal of P'an Sze-chêng 潘仕成.

Seal of the Luh-Yiu-T'ang 六有堂.

Seal of Teh-yü 德畬, the connoisseur.

Seal of the Kwei-hong Leo 歸鴻樓.

No. 53

Note:—P'an Sze-chêng 潘仕成 (Familiar name Teh-yü 德畬) was a native of the Nan-hai District of Kwangtung, and he became a Tao-tai in Kiangsu. In the Hai-Shan-Sien Gallery 海山仙館, attached to his home, he had the finest collection of paintings and specimens of calligraphy in the province.

Seal of Wu Siün-mei 吳洵美.

Seal of Tu-tsun, connoisseur 杜村.

The Yen-yün-kong-yang Seal 烟雲供養.

Note:—Wu Siün-mei 吳洵美 was a native of Chi-nan 溪南 in Anhwei 安徽 and a collector of paintings in the K'ien-lung 乾隆 reign.

Seal of Sung-cheo 淞洲.

Seal of the Ts'ing-Soh-luh-roh 青簑綠翳 Studio in which the Painting was kept.

Note:—Sic Sung-cheo 謝松洲 (Courtesy title Lin-ts'un 林村) was a native of Kiangsu. In the K'ien-lung 乾隆 reign of the Ts'ing 清 Dynasty he was appointed a connoisseur of paintings and specimens of calligraphy in the Imperial Palace.

Seal of Yeh Chi-sien 葉志說.

Note:—Yeh Chi-sien (Courtesy title Tong-k'ing 東卿) was a native of Hanyang 漢陽, in Hupeh 湖北. In the Kia-k'ing 嘉慶 reign of the Ts'ing 清 Dynasty he gained the degree of Doctor of Literature and was admitted a member of the Han-lin College. He had a very valuable collection of metal antiques and precious stones.

Yeh Chi-sien was the father of Yeh Ming-shên 葉名琛.

Seal of Wu-fung 五峯.

Seal of Pao-Kw'ei 寶奎.

Seal of the Tsing-Hsiang-Chü 淨香屋 Private Collection of Objects of Art.

Note:—Pao-Kw'ei 寶奎 (Familiar name Wu-fung 五峯; Manchu surname Soh-Kia 索佳氏) held the official office of Vice-President of a Board, and he had a large and valuable collection of paintings and specimens of calligraphy.

NAMES OF THE WRITERS OF THE INSCRIPTIONS ON THIS PAINTING

Tsêng Chong 曾重 (Courtesy title Twan-peh 端伯) was a native of Kiangsi 江西, and in the Kien-yen 建炎 reign of the Sung 宋 Dynasty he was Prefect of the Kien-ning 建寧 Prefecture of the Fukien 福建 Province, and Assistant Director of Grain-Transport. He was also a poet, and his poetry was much praised by the people of his day.

Chu Hsi-chên 朱希真 (name Tun-rii 敦儒; courtesy title Yen-ho 岩壑) was a native of Loh-yang 洛陽, in Honan 河南 Province. He was requested several times to undertake official work, but refused. In the Shao-hsing 紹興 reign of the Sung Dynasty he gained the degree of Doctor of Literature, and was appointed Sub-Director of the Department of State Ceremonial. Chu Hsi-chên was also a good painter and his works were praised by the Sung Emperor, Kao Tsung 高宗. He was very famous in his generation.

Han Sing 韓性 (Familiar name Ming-shan 明善) was a native of the An-yang 安陽 District of Kiangsu Province, and a poet. He lived at the end of the Sung 宋 Dynasty.

Yü-wên Kong-liang 宇文公諒 (Familiar name Tze-chêng 子貞) was a native of the Wu-hsing 吳興 District of Chekiang 浙江, and he flourished as a poet in the beginning of the Yuan 元 Dynasty.

Li Ki-ho 李季和 (Familiar name Peh-ho 伯和) was a native of the Ch'ang-hwa 昌化 District of Chekiang, and a poet of the Yuan 元 Dynasty.

No. 53

Ta-T'ong 大同, a priest of the Tong-Siao Temple 洞霄宮, in the Yü-hang 餘杭 District of Chekiang Province, in the Yuan 元 Dynasty. He wrote good poetry which was very famous in his day.

Kao-Ming 高明 was a priest of the Yün-lin 雲南 Temple, at the West Lake, Hangchow 杭州, in the beginning of the Ming 明 Dynasty.

Tsao Ping-t'ai 鄒炳泰 (Familiar name Hsiao-p'ing 曉屏) was a native of Wu-sih 無錫, in Kiangsu Province. He became a member of the Han-lin College in the K'ien-lung 乾隆 reign of the Ts'ing 清 Dynasty.

Li Tsong-fang 李宗昉 (Familiar name Chi-ling 芝齡) was a native of the Shan-yang 山陽 District of Kiangsu. He gained admittance into the Han-lin College in the Kia-k'ing 嘉慶 reign of the Ts'ing 清 Dynasty and was appointed Vice-President of a Board. He was a fine scholar and wrote poetry.

米元暉雲山圖卷

英尺

高七十二寸四之三
長七十八寸二之一

米友仁一字尹、號元暉、小字虎兒、襄陽人、米芾子、世稱小米、仕至兵部侍郎、敷文閣直學士、力學嗜古、善傳家學、畫得其父之傳、山水有清致、點綴煙雲、不失天真、風骨畢肖、乃翁善鑒別古書畫、此圖畫江山曉起之景、近山遠岫、俱以淡墨烘染而成、不露皴染之蹟、樹木盡以粗細筆點出、而屋宇佛塔、盡在煙雲滅沒之間、化盡筆墨痕蹟、試展此圖一覽、山巒之間、皆有雲氣往來、樹木屋宇、半爲曉霧籠罩、江山神致、宛然在目、覺宋時劉李馬夏諸人、雖刻畫盡致、終不若米氏雲山、能得山水之神髓也、昔米元章自道畫境、謂宿雨初收、曉煙未泮、八字、若此圖者、真能得此八字之妙者、洵足稱畫家之奇觀矣、米氏父子之畫不同者、大米樹皆用大橫點、小米則細點、染積大米喜用濃墨、猶有方筆、小米則淡多濃少、皆以圓渾之筆出之、後人學米氏山水、皆以水墨一片畫成、張壁觀之、但見滿紙糊塗、如雲南之大理石屏風、詎知米氏真蹟、一樹一石、殺費苦心、遠山近水、實有天然之真趣乎、洵不愧有宋第一奇畫也、

印章考據羅舉於後

嶽岳雪樓 南海孔廣陶審定金石書畫印 至聖七十世孫廣陶 少唐審定 嶽雪樓記 嶽雪樓鑒藏宋元書畫真蹟記 南

海孔氏世家寶玩 孔廣鏞 孔氏季子秘笈之印

孔廣陶字少唐廣東南海人嘉慶時爲粵東第一收藏家著有嶽雪樓書畫記十六卷

畢瀧審定

畢瀧字澗飛太倉人總督畢沅之弟鑒別宋元書畫百不失一

南雪齋 寶 伍葆恆儷荃甫評書讀畫之印 伍氏儷荃平生真賞 伍氏澄觀齋書畫之印 儷荃審定

伍葆恆字儷荃廣東南海人嘉慶時收藏家

吳榮光印 伯榮審定

吳榮光字伯榮又號荷屋廣東南海人嘉慶時官至廣西巡撫善鑒別書畫著有辛丑消夏記攷證書畫甚詳

潘仕成 六有堂 德畬審定 歸鴻樓

潘仕成字德畬廣東南海人江蘇道員家有海山仙館藏書畫爲一省之冠

吳洵美 杜村審定 煙雲供養 溪南吳氏鑒藏

吳安徽人乾隆時人

淞洲 青簑綠翁齋藏

姓謝號林邨江蘇人乾隆時曾入內府鑒定書畫

葉志誥印

葉號東卿湖北漢陽人嘉慶時翰林藏金石甚富卽名琛之父

五峯 寶奎 淨香居秘玩

寶奎字五峯滿洲索佳氏官侍郎藏書畫甚富

題跋人名考

曾端伯名重江西人宋建炎時爲漕運副使知建寧府事以詩文重於時

朱希眞名敦儒又號岩壑洛陽人屢徵不就登紹興進士官至鴻臚少卿善畫爲高宗所賞有名於時

韓性字明善安陽人宋末詩人

宇文公諒字子貞吳興人元初詩人

李季和字伯和昌化人元時詩人

大同元時餘杭洞霄宮僧以善詩聞於時

高明明初杭州西湖雲林僧

吳榮光 見上

葉志誥 見上

鄒炳泰字曉屏無錫人乾隆翰林

李宗昉字芝齡山陽人嘉慶翰林官至侍郎博學工詩

潘仕成 見上

寶奎 見上

孔廣陶 見上



[illegible]



元曉山北高士詩
六通筆意

烟光起山色綠如新
流風度地無波帶光斷
見湖波色皆無同色今
眼便其斯高隱支風

五言詩

虎兒胸次有奇氣
機入畫中

“A Herald of Glad Tidings”

Painted by the Emperor (Hwei Tsung 徽宗) of the Süan-ho 宣和 reign

Sung 宋 Dynasty, A. D. 960-1278

Size:—10 ins. by 21 $\frac{3}{4}$ ins.

Among the ancient Sovereigns of China there were some excellent artists and the most famous of them was the Emperor Hwei Tsung 徽宗 of the Süan-ho 宣和 reign of the Sung 宋 Dynasty. This Emperor's “sacred” name was Kih 佖, and he was the 11th. son of the Sung Emperor Shên Tsung 神宗. Hwei Tsung was a skilful artist, and he searched diligently for famous paintings, old and new: and he included all celebrated works from the time of T'sao Fuh-hsing 曹弗興 (Period of the Three Kingdoms—A. D. 221-263) to the time of Hwang Chü-ts'ai 黃居案 (of the Sung Dynasty), (a period of more than 800 years), in a Catalogue of Paintings entitled “The Süan-Ho-Rui-Lan 宣和睿覽, containing more than 1500 specimens.

The Emperor Hwei Tsung devoted special attention to the art of painting birds and their plumage, and he reared all kinds of rare and strange birds and studied their attitudes when they were flying, singing, eating, and sleeping, and he himself made sketches of them which depict their appearance and movements with wonderful naturalness and animation. The people of his time especially valued his paintings of White Eagles; but all the pictures of birds painted by this Emperor were very skilfully executed.

In this painting we see a branch of an old pine tree, and the pine-needles look as fine and strong as metal wire. The artist wielded a firm brush, and although but little pigment is used the tree appears quite natural. A magpie is sitting on the pine branch, and its plumage is not depicted in orderly curves and lines, but by heavy and light splashes of ink. The pinions are very fully delineated, and the talons are tightly grasping the bough, while the eyes are bright and watchful.

All the best features of the bird are depicted, but the artist has reached the highest point of excellence in the delineation of the plumage.

Although several hundred years have passed since this picture was painted the paper is still undamaged; it is very rare to find paintings so well preserved.

On the right-hand side of this picture there is an Imperial mark, and at the foot of it there is the Imperial Seal containing the two characters “Yü-shu 御書” in the ancient style.

From olden times, the legend has been handed down that the magpie is a bird of glad tidings and therefore it is commonly called the “glad bird.” Hence this painting is described as the “Herald of Glad-tidings.”

TESTIMONY OF SEALS AND INSCRIPTIONS

Wang Sü-ling 王珣齡 was a native of the Tai-tsang 太倉 Sub-Prefecture of Kiangsu Province. In the Kang-Hsi 康熙 reign he was appointed President of a Board. He was the son of the painter Wang Yen-k'eh 王烟客, and his calligraphy and paintings were highly prized by all the people of his time.

Seal of Yin Shu-p'eh.

Note:—Yin Shu-p'eh 殷樹柏 was a native of the Kia-hsing 嘉興 Prefecture of Chekiang, and in the Kia-king 嘉慶 reign of the Ts'ing 清 Dynasty was famous for his fine paintings.

宋

宣和報喜圖卷

英尺

高十寸
長二十一寸四分之三

中國古帝王中以繪畫擅長者推北宋宣和帝爲首出帝諱佖爲宋神宗第十一子善畫搜求古今名畫上自曹弗興下至黃居寀共一千五百餘件名曰宣和睿覽獨於翎毛尤爲注意帝嘗畜養各種奇異禽鳥觀其飛鳴宿食之狀親寫成圖栩栩欲活故宣和所繪白鷹見重於時其實帝所畫翎毛各種皆精也此圖古松一角松針細勁如鐵線筆意剛健雖着墨不多而生氣遠出一鵲立松枝上毛羽不尙勾勒皆以濃淡墨染成羽翮之豐滿足趾之拳曲目光之顧盼無不曲繪其妙可謂極翎毛之能事矣數百年紙本無損尤爲難得畫右有御押一其下大璽乃御書二篆字中國自古相傳以鵲爲報喜之鳥故俗名鵲爲喜鵲此圖名報喜圖卽此意也

題跋印章考證

王頊齡太倉人康熙時曾官尙書爲畫家王煙客之子書畫俱爲世重

殷樹柏印

殷爲浙江嘉興人嘉慶時以善畫名於時



“Ten Thousand Miles of the Yangtze River”

Painted by Hsia Kuei 夏珪

Sung 宋 Dynasty, A. D. 960-1278

Size:— $11\frac{3}{4}$ ins. by 292 ins.

Hsia Kuei 夏珪 (Familiar title Yü-yü 禹玉) was a native of the Ts'ien-t'ang 錢塘 District of Chekiang Province. He became a Probationer of the Academy of Art in the reign of the Emperor Ning-Tsung 甯宗 of the Southern Sung 宋 Dynasty, and the “Golden Girdle” was bestowed on him. He portrayed human figures in the ancient style, and painted snow-storms after Fan Kwan 范寬. In his landscapes expression and view harmonize, and brush and pigment are used with great effect. No member of the Academy of Art, from Li Tang 李唐 onwards, surpassed Hsia Kuei, and during the Yuan 元 and Ming 明 Periods genuine specimens of his work were very highly valued; while at the present time paintings by this artist are rarely seen.

This painting presents a fine view of the Yangtze River in the Sung Dynasty. Precipitous peaks reaching to the clouds, lofty mountain ranges hiding the sun, dense forests traversed by narrow paths, and bamboo groves and clumps of trees connecting hamlets are depicted. Among the mountains is a fine stately monastery with a long red wall in front; and scattered about are the cottages of the mountain dwellers, so low that they are scarcely visible, and near them many chickens and dogs can be seen. Where the mountains end and the undulations of the city walls begin, and the tiles on the roofs of the houses are as many and as closely overlapping as the scales of a fish, crowds of people are moving about, and men bearing loads follow each other in endless succession. On the broad river there are small boats near the banks and sailing vessels in the middle of the stream; while fishermen are casting loose nets into the deep waters and lowering nets on bamboo frames into the shallower parts; the varied features of both shores, the flowing stream, and the distant mountains make a very fine view. This picture is the finest one the artist painted during his whole life, and he signed his name, Hsia Kuei, on the lower left-hand corner in the “Li” style of character (ancient official text). Paintings signed by Hsia Kuei are very rare.

**THE NAMES OF THE MEN WHO STAMPED THIS PAINTING WITH THEIR SEALS, AND
THE NAMES OF THE WRITERS OF THE INSCRIPTIONS ON IT ARE GIVEN BELOW:—**

Seal of Wu Peh-yong 吳伯榮, who treasured and preserved this painting.

Seal of Wu Ho-uh 吳荷屋, who treasured this painting during his whole life.

Peh-yong's Seal of Certification 伯榮審定.

Seal of Wu Yong-kwang 吳榮光, of the Nan-hai 南海 District, collector of paintings and specimens of calligraphy.

*Note:—*Wu Yong-kwang 吳榮光 (Familiar title Peh-yong 伯榮; Courtesy title Ho-uh 荷屋) was a native of the Nan-hai District of Kwangtung Province, and he ultimately became Governor of Kwangsi Province. In the Kia-k'ing 嘉慶 reign of the Ts'ing 清 Dynasty he was the greatest collector of paintings and specimens of fine hand-writing in the Kwangtung Province.

Li-ts'üen's Seal of Certification 儷荃審定.

Seal of the Nan-süeh Studio of Paintings and Specimens of Calligraphy belonging to Mr. Wu 伍氏南雪齋.

No. 55

Seal of Wu Yuen-hwei 伍元蕙 (Courtesy title Li-ts'üen 儷荃), critic of Calligraphy and Examiner of Paintings.

Note:—Wu Li-ts'üen 伍儷荃 was a native of the Nan-hai 南海 District of Kwangtung, and the most celebrated collector of paintings and specimens of calligraphy in that Province.

Seal of P'an Kien-an 潘健菴 acknowledging that this painting was already stored in his house.

Seal of P'an Yen-ling 潘延齡.

Note:—P'an Kien-an was a native of Nan-hai, and all the paintings and specimens of calligraphy collected by Mr. Wu 吳 afterwards became the property of Mr. P'an 潘.

Seal of Inspection and Certification of Sun Erh-chun 孫爾準.

Note:—Sun 孫 (Courtesy title Ping-shuh 平叔) was a native of the Kin-kwei 金匱 District of Kiangsu 江蘇, and he became Viceroy of Liang-Kwang 兩廣 (Kwangtung and Kwangsi). He possessed a large and valuable collection of pictures and specimens of fine hand-writing.

Seal of Lo Luh-hu 羅六湖.

Seal of Inspection and Certification of T'ien-ch'i 天池鑑定.

Seal of the official T'ien-ch'i 臣天池.

Note:—Lo Luh-hu 羅六湖 was a native of the Nan-hai 南海 District of Kwangtung, and he was a collector of old paintings and specimens of calligraphy in the Tao-kwang 道光 reign (of the Ts'ing 清 Dynasty).

Seal of Song-Chow 淞洲.

Note:—Song-Chow's surname was Sie 謝, and his Courtesy title, Lin-ts'un 林村: he was a native of the Kiangsu 江蘇 Province, and during the K'ien-lung 乾隆 reign was admitted into the Imperial Treasury to inspect and certify the paintings and specimens of calligraphy (stored there).

Seal of Luh-Kwan-Tao-Rên 鹿冠道人.

Note:—This was the Seal of Tu-Kiung 杜瓊 (Courtesy title Tong-yuen 東原), a native of Soochow 蘇州, and a skilful painter.

Seal of Mei Hwa-an 梅花菴.

Library Seal of Wu Chêh 吳鎮 (Courtesy title Chang-kwei 仲圭), a native of the Kia-hsing 嘉興 Prefecture of Chekiang.

Note:—Wu 吳, also styled Mei-Tao-Rên 梅道人, was the most famous of four great collectors of works of art in the Yuan 元 Period.

Half Seal of Yü Ho 俞和半印.

Note:—His Familiar title was Tze-chi 紫芝 and he was a native of the Wu-hsing 吳興 District of Chekiang 浙江. At the beginning of the Yuan 元 Dynasty he was a connoisseur of old paintings and specimens of ancient hand-writing.

NAMES OF THE WRITERS OF THE INSCRIPTIONS ON THIS PAINTING

Wang Chên 王臣 (Familiar title Shun-k'ing 舜卿) was a native of Soochow 蘇州, and he lived in the Ming 明 Dynasty.

Ruan-Yuan 阮元 (Familiar title Peh-yuan 伯元, and Courtesy title Yun-t'ai 芸臺) was a native of Yang-ehow 揚州 in Kiangsu Province, and he became a Grand Secretary of State. His posthumous title was "Wên-tah" 文達 (Intelligent Scholar). He was appointed by the Emperor to examine and certify the paintings and specimens of calligraphy in the Palace.

No. 55

Wang Ru-yüeh 王汝玉 (Familiar title P'uh-chên 璞臣) was a native of Chêngtu 成都, in Szechwen, and a celebrated Doctor of Literature of the Ming 明 Dynasty.

Ho Shao-yeh 何紹業 (Familiar title Tze-yi 子毅) was a native of Tao-chow 道州, in Hunan 湖南, and younger brother of Tze-chêng 子貞. He was a skilful calligrapher.

Lo T'ien-ch'i 羅天池 (Familiar title Luh-hu 六湖) was a native of Nan-hai 南海, in Kwangtung, and he was a very fine connoisseur of ancient paintings.

Wêng Fang-kang 翁方綱 (Familiar title Tan-ch'i 覃溪) was a native of Ta-hsing 大興, in Chihli 直隸 Province. In the Ts'ing 清 Dynasty he was appointed a Sub-Chancellor of the Grand Secretariat. He was a skilful calligrapher, and a fine connoisseur of old paintings and specimens of hand-writing. A work of art bearing an inscription by Wêng Fang-kang is certainly genuine.

Tsai Chi-ting 蔡之定 (Familiar title Sung-fu 生甫) was a native of the Teh-ts'ing 德清 District of Chekiang Province. He was a Han-lin Scholar of the Ts'ing 清 Dynasty, and a connoisseur and collector of old paintings and specimens of hand-writing.

伍儷荃南海人藏書畫爲廣東省之冠

曾藏潘健盦處 潘延齡印

潘健盦南海人伍氏所藏書畫後皆歸潘氏

孫爾準鑑定印

孫號平叔金匱人官兩廣總督收藏書畫甚富

羅氏六湖 天池鑑定 臣天池印

羅六湖南海人道光時一收藏家

淞洲

姓謝號林村江蘇人乾隆時曾入內府鑑定書畫

鹿冠道人

卽明杜瓊號東原姑蘇人工畫

梅花盦 嘉興吳鎮仲圭圖書印

吳卽梅道人爲元時四大畫家之一

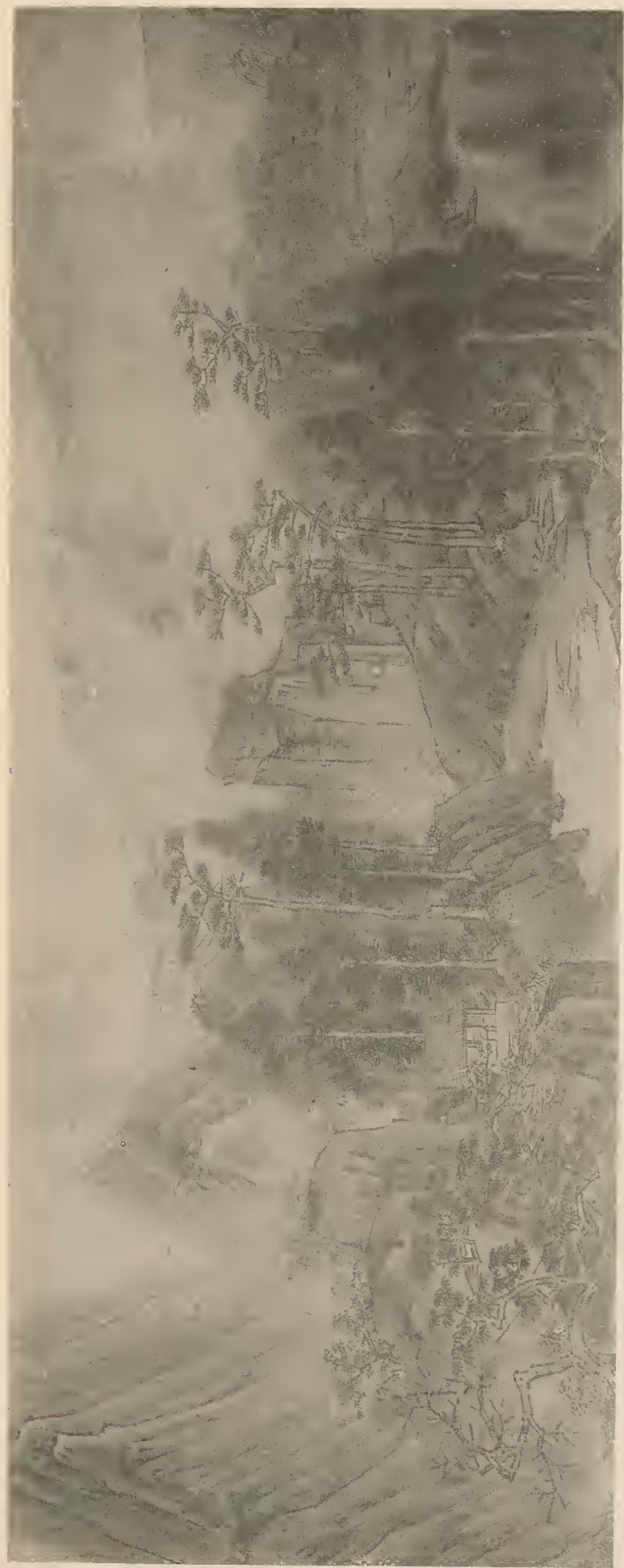
俞齋半印

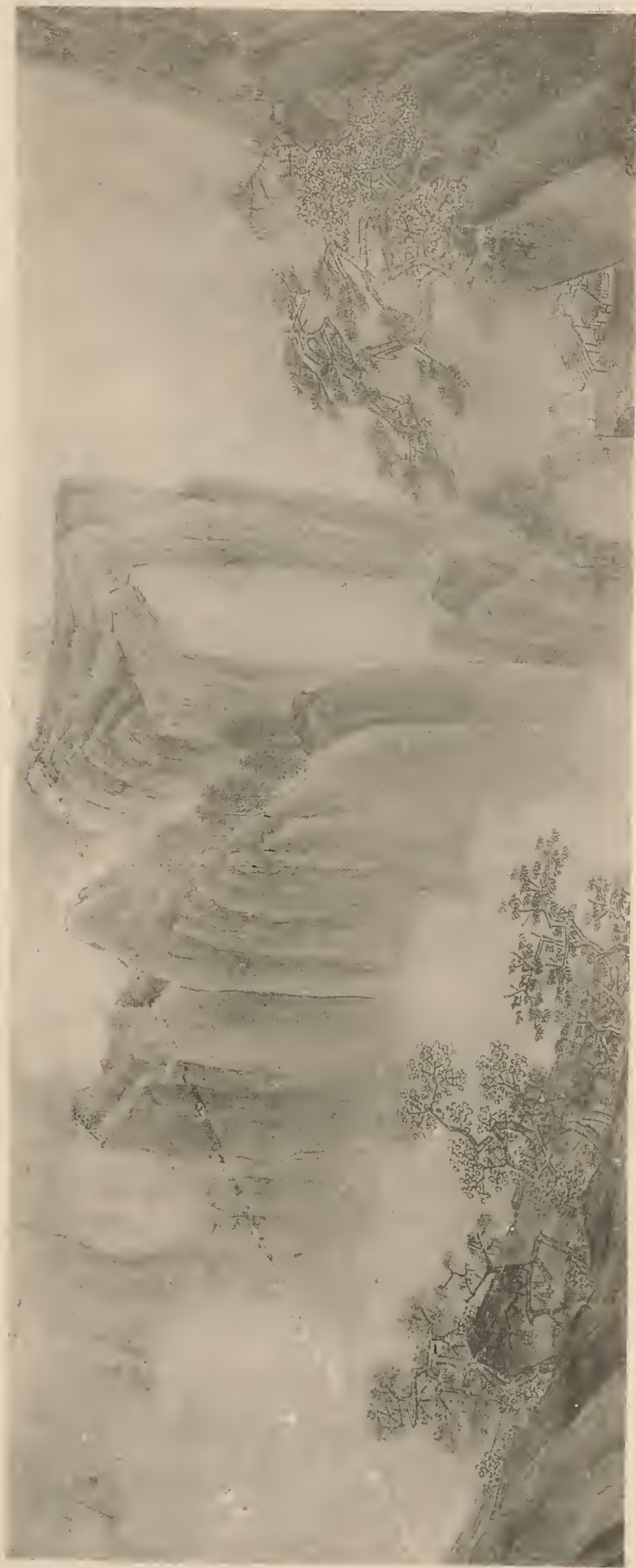
字紫芝吳興人元初能鑒別古書畫













No. 56

“Cows, Oxen and Buffaloes”

Painted by Wang Tsao 王藻

Sung 宋 Dynasty, A. D. 960-1278

Size:—10 ins. by $118\frac{1}{4}$ ins.

Wang Tsao 王藻 (Familiar name Sung-nien 嵩年) lived in the Shao-hsing 紹興 reign of the Sung Dynasty. He was a skilful painter of cattle and horses, being deeply imbued with the spirit of art seen in the works of Han-Kan (韓幹) and Tai-Sung (戴嵩). But he respected his own power highly and would not lightly undertake work; hence specimens of his paintings transmitted to later generations are very rare.

In this painting, Wang Tsao has portrayed a hundred cattle, including all kinds and colours. Some are collected in groups beneath trees, while others are scattered about singly, or in twos and threes, ambling along by the banks of the pool. Some of the cattle have come down to the river to drink; some are moving leisurely alone nibbling the grass; while here and there two buffaloes, with glaring eyes, can be seen angrily butting one another in fierce fight. Many are crouching on the ground with their legs drawn up under them in a state of dreamy laziness; not a few have crossed the bridge, or the sand-banks, and are racing about in happy freedom, while others are wandering leisurely along tossing their heads and flicking their tails about. A few of the animals are rubbing their horns on the trunks of some of the trees; and others are enjoying the cool shade afforded by some willow trees. The herdsmen, too, vary greatly in appearance. Some are leading buffaloes along narrow paths, others are driving some of the cattle across the fords. A few are asleep at the foot of trees. Here and there one is riding on the back of an animal playing a flute; while other herdsmen are leisurely riding along, side by side, chatting with each other. Some, again, are watching the cows suckling their young ones, and two or three are sitting on a mat amusing themselves. But all these figures are depicted in a most lifelike manner. Seeing this picture suddenly, one can easily image one is in the country looking at real cattle and real herdsmen.

INSCRIPTION ON THIS PAINTING

Ts'ien Yün 錢泳 (Familiar title Lih-k'ün 立羣; Courtesy title Mei-ch'i 梅溪) was a native of Soochow 蘇州, and a calligrapher and painter. He also compiled a book entitled Li-Yuan-Tsung-Hwa (履園叢話).

Wu Yung-kwang 吳榮光 (Familiar name Peh-yung 伯榮; Courtesy title Ho-uh 荷屋) was a native of the Nanhai District of the Kwangtung Province. He was a calligrapher, and also a connoisseur of ancient calligraphy and pictures; and he compiled the Sin-Cheo-Siao-Hsia Record (辛丑消夏記).

SEAL AFFIXED TO THIS PAINTING BY ITS OWNER

Seal of Mr. Hwa 華 (Courtesy title Pu-an 補菴) of Sih-Shan 錫山, and possessor of this painting.

Note:—Hwa Kwun 華袞 was a native of Wu-sih (無錫) in the Kiangsu Province.

宋

王藻百牛圖卷

英尺

高十寸
長一百十八寸四之一

王藻字嵩年、宋紹興間人、善畫牛馬、深得韓幹戴嵩之神、惟深自矜貴、不輕作、故流傳亦甚罕、此圖共畫百牛、黃牛烏牯、無不畢具、有團聚成羣、盤旋樹下者、有零星散處、躑躅於池畔者、有臨河飲水者、有隨地嚙草者、有怒目奮角、抵觸相鬪者、有盤蹄蹲身、偃臥自適者、有過橋越坡、奔放絕塵者、有擺尾昂首、遊行自在者、有枯樹礪角者、有柳陰招涼者、牧童形狀、亦復不一、有牽牛越徑者、有驅牛渡水者、有樹根熟睡者、有牛背吹笛者、有騎牛緩行、牛背相語者、有看牛乳犢席地戲樂者、無不各極生態、偶一展視、不啻置身東阡西陌中也、

題跋人名考

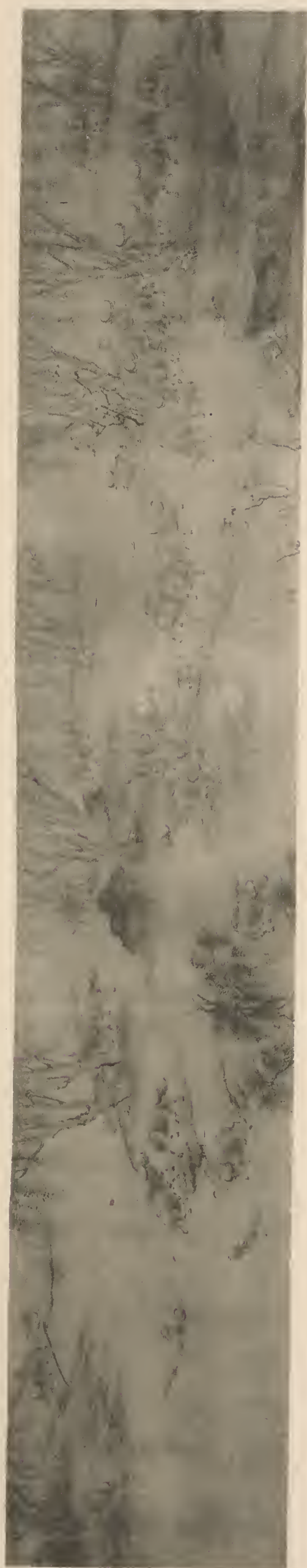
錢泳、字立羣、號梅溪、蘇州人、工書畫、著有履園叢話、

吳榮光、字伯榮、號荷屋、廣東南海人、工書、精鑒別古書畫、著有辛丑消夏記、

收藏印章考

錫山華氏補菴收藏印

華名袞無錫人





No. 57

“A Dwelling Surrounded by Water and Bamboos”

Painted by Ni Yun-lin 倪雲林

Yuan 元 Dynasty, A.D. 1280-1368

Size:— $12\frac{3}{4}$ ins. by $35\frac{1}{2}$ ins.

Ni Tsan 倪瓚 (Familiar name Yuan-chen 元鎮; Courtesy titles Yun-lin 雲林 and Hwanhsia 幻霞) was a native of the Wusib 無錫 District of the Kiangsu Province, and at the beginning of the Ming 明 Dynasty he was invited to undertake official work by the Emperor, but refused.

Ni Tsan was a good painter, but he did not use colours. He liked to sketch small views of trees, bamboos, rocks and landscapes, but not human figures; he would not, however, affix his seal to them.

In sketching even a single tree or rock his aim was to attain to the excellence of the art of King Hao 荆浩 and Kwan Tung 關仝 (celebrated painters of the Period of the Five Dynasties).

This painting contains only a few layers of rocky mounds, the rugged surface of the rocks being very clearly marked. Only half the dwelling house is visible amidst several thick groups of bamboos. Beyond these there are only four old trees on a high bank.

The artist has not used much ink, yet even if this picture be compared with a large painting depicting many mountains, cliffs and gorges, it will still seem a fascinating view to the observer whose eyes will linger on it for a long time.

In sketching mountains Yun-lin generally used free, bold brushwork, a style entirely derived from Kwan-Tung, but while Kwan-Tung excelled in vigour Ni Yun-lin sought clearness as his great aim. Moreover, Ni Yun-lin, whenever he delineated the details of a tree or rock, put finishing touches to it again and again, until the light and shade of the rocks and the back and front aspects of the trees appeared in true harmony with nature. Hence for seven hundred years Ni Yun-lin has been classed with the three celebrated artists of the Yuan Dynasty, Huang Kung-wang 黃公望, Wang-Meng 王蒙, and Wu-Chen 吳鎮, completing the group of the four most famous painters of that Dynasty.

This scroll which was Mr. Li's 李 masterpiece, and the most valuable painting of the Yuan 元 Dynasty, has been often inspected by famous men and their opinions are recorded.

NAMES OF THE WRITERS OF THE INSCRIPTIONS ON THIS PAINTING

Yu Choh 俞焯 (Courtesy title Wu-Weng 午翁), a native of Wu-hsing 吳興, in Chekiang.

Chang Wei 張偉 (Courtesy title Teh-chi 德機), a native of Soochow 蘇州, in Kiangsu Province.

Kao Heng-kih 高恆吉.

Kung Sze-keo 孔思構 (Courtesy title Keng-tang 肯堂), a native of Kuh-fu 曲阜, in Shantung Province.

Chu Ping 朱炳.

Yao Ku 姚嘏, a native of Hsiao-fung 孝豐, in Kiangsi 江西.

Tsung-Kiai 宗戒, a priest of the Tien-Muh-Shan Temple 天目山僧.

Cheo-Kai 周凱 (Family name Yuan-peh 元伯), a native of King-men 荊門, in Hupeh Province.

Sü Heng 徐衡, a native of Kia-hsing 嘉興, in Chekiang.

Kin-Kong 金貢 (Familiar name Yin-peh 穎伯), a native of Soochow 蘇州, in Kiangsu.

No. 57

Yu Cheng-muh 俞貞木 (Familiar name Lih-an 立菴), a native of Soochow 蘇州, and a poet.

Chang Chih 張翬 (Familiar name Yu-nan 羽南), a native of Kiahsing 嘉興, in Chekiang. He was the younger brother of Chang Chu 張翥.

Shun Wu 沈梧 (Familiar name Hsu-ting 旭庭), a native of Wuhsing 吳興, in Chekiang Province. He was a fine calligrapher and painter.

SEALS OF SUCCESSIVE OWNERS OF THIS PAINTING

Note:—Luh Ruen-chi 陸潤之.

Note:—Luh Shi-hwa 陸時化 (Familiar name Ruen-chi 潤之) was a native of Taitang 太倉 in Kiangsu, and he had a very valuable collection of specimens of calligraphy and paintings.

He compiled a Record of the Specimens of Calligraphy and paintings belonging to the Wu 吳 and Yuch 越 States, which he had seen, and the name of this Painting is in that Record.

Seal of the Tsing-Seng Gallery 青森閣 of Paintings and Specimens of Calligraphy.

Seal of Chen To-kiang 陳沅江, a painter of the Ming 明 Dynasty.

元

倪雲林水竹居圖卷

英尺

高三十二寸四分之三
長三十五寸八分之五

倪瓚字元鎮號雲林又號幻霞無錫人明初被召不應善畫不着色以林木竹石及山水小景自娛不作人物不肯用印章凡一樹一石自謂得荆關之趣此圖所畫僅近山數疊石上之皴簡潔異常屋宇僅露一半叢竹數點此外高坡上古樹四株而已着墨不多校之千岩萬壑之畫景物攬之不盡蓋雲林畫山慣用方廓其原全出於關同不過關以雄厚稱勝倪則以簡潔益高且倪每遇一樹之細一石之微皆幾經皴染而成石之陰陽樹之向背自然流露天趣故七百年中能與黃王吳並時非無故也此卷屢經名人著錄爲雲林生平劇跡真元畫中之至寶也

題跋人名考

俞焯號午翁吳興人

張偉號德機姑蘇人

高恆吉

孔思構號背堂曲阜人

朱炳

姚嘏 孝豐人

宗戒 天目山僧

周凱字元伯荆門人

徐衡 嘉興人

金貢字穎伯姑蘇人

俞貞木號立庵姑蘇人布衣工詩

張翬字羽南嘉興人翥之弟

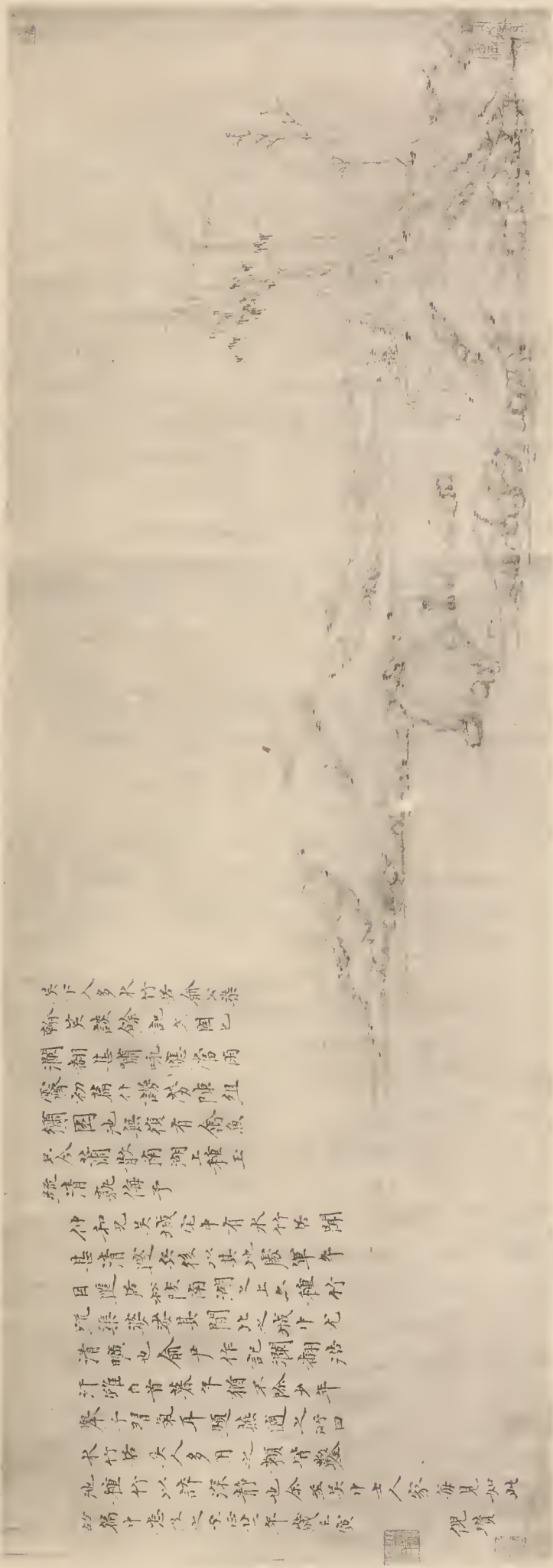
沈梧字旭庭吳興人布衣工書畫有名

收藏印章

陸潤之藏

陸時化號潤之太倉人藏古書畫甚富著有吳越所見書畫錄此卷卽其書中所著錄者

青森閣書畫記 明陳沱江印沱江工畫



吳中人多不竹居余
朝笑談餘記之固已
潤潮甚嘯咏還常雨
霽初荷竹葉陳組
續園地無復有禽魚
吳公蒲飲南湖種玉
經清燕解予

仲和名吳城宅中有水竹居聞
甚清逕發後其地屬軍卒
目隱居城隍南湖之上種竹
疏葉葉其間北之城中尤
清曠也俞尹作記潤潮浩
汗雖自昔慕予猶不除少年
舉子習氣升題燕適之時曰
水竹居吳人多月之類皆數
地種竹以許深靜也余吳中士人家每見如此
篇中悲之至正年歲壬寅

倪瓚

An Album of Famous Pictures of the T'ang,
Sung and Yuan Dynasties 唐宋元

“Peony Flowers” 牡丹

Painted by Tiao Kwang-yin 刁光胤

T'ang 唐 Dynasty, A. D. 618-906

Size:—10½ ins. in diameter

Tiao Kwang-yin 刁光胤 was most famous in his day for painting peony flowers. In this sketch he has depicted the flowers freshly opened and covered with dew. The colours are moist and beautiful, and the arrangement of the picture simple and charming. Such work could hardly be excelled even by Hwang Tsien 黃筌 or Sü Hsi 徐熙.

“Meeting of Genii in the Isles of the Blessed” 蓬島會真

Painted by Chang Süan 張萱

T'ang 唐 Dynasty, A. D. 618-906

Size:—9½ ins. in diameter

Chang Süan 張萱 was most celebrated for landscapes and human figures. In this painting he has depicted an island in the midst of the sea, with white clouds and flowers of immortality, where the Genii assemble, some riding there on storks and others carried there on clouds. The artist's work is very skilful and, as usual, beautiful in its mature simplicity. It could not be imitated even by Ch'eo Shih-cheo 仇十洲 and his school.

“Lilies” 荷花

Painted by Sü Hsi 徐熙

The Five Dynasties 五代, A. D. 906-960

Size:—9½ ins. in diameter

Sü Hsi was a skilful painter of flowers and plants. His method was first to put on the colours forming flowers and leaves without outlines, and this was called the “boneless” method 沒骨法.

In this painting the lilies have the appearance of having just emerged from the water to enjoy the breeze and the dew, and they look very natural. The colours, too, are fresh and beautiful.

“Viewing Pine Trees” 撫松圖

Painted by Cheo Wên-ku 周文矩

The Five Dynasties 五代, A. D. 906-960

Size:—10 ins. in diameter

Paintings by Cheo Wên-kü depict very extensive views in a small space most beautifully. In this painting, the artist has portrayed a man gazing at a pine tree, and the man seems to have forgotten all the cares

No. 58

and troubles of life in the contemplation of it. There is only one tree with gnarled and twisted, sapless branches, while the sun like a large red disc is emerging from behind the cliffs. An artist who had never ascended the T'ai Mountain 泰山 could not have been familiar with this view.

“Shivering Birds on Snow-laden Branches” 雪枝寒雀

Painted by Ts'ui Peh 崔白

Sung 宋 Dynasty, A. D. 960-1278

Size:— $10\frac{3}{4}$ ins. in diameter

The pictures of birds painted by Ts'ui Peh show that he was familiar with the nature of living creatures and could portray with his brush all their forms and attitudes most skilfully. In this picture he has sketched an old branch of a tree which is covered with snow, the hollow places being covered with drops of ink; and a small shivering bird, with drooping head and wings closed tightly, is perched on the bough. The sketch is natural and admirable.

“A Weary Man reading under Willow Trees” 柳堂倦讀圖

Painted by Kwoh Chung-shu 郭忠恕

Sung 宋 Dynasty, A. D. 960-1278

Size:— $9\frac{1}{2}$ ins. in diameter

Kwoh Chung-shu could depict a design of spacious buildings and towers, filling in all the details with his brush, and never make a mistake. In this painting we see a high pavilion in a sheltered position, and on the terrace a great scholar is reclining on a cushion, and he seems in a state of pleasant unconsciousness of the troubles of the World. Several ladies are depicted also, and although the figures are diminutive, yet the pleasure they are enjoying can be seen clearly in their eyes and expressions. Only Kwoh Chung-shu could have painted this picture.

“Two Birds on a Crab-apple Tree” 海棠雙鳥

Painted by T'ang Hsi-ch'i 唐希稚

Sung 宋 Dynasty, A. D. 960-1278

Size:— $12\frac{3}{4}$ ins. in diameter

T'ang Hsi-ch'i painted flowers and bamboos admirably, and also birds. In this painting he has sketched a crab-apple tree with blossoms on it, and the petals and stamens are depicted so naturally that they really seem to be growing. Even Sü Hsi could not produce such beautiful colours and skilful work. Two kingfishers, which appear to have just awakened from sleep, are perched on a branch of the tree; and not only is their plumage most beautifully painted but their attitudes also are wonderfully natural.

No. 58

“An old Monastery by a Mountain Stream” 山溪古寺圖

Painted by Li T'ang 李唐

Sung 宋 Dynasty, A. D. 960-1278

Size :— $8\frac{3}{4}$ ins. in diameter

Li T'ang was the greatest of the four most famous painters of the Southern Sung Dynasty. He altered the method of Fan Kwan 范寬 and Li Chêng 李成, making it still more skilful and fine. In this painting the forest tree almost hide an old and beautiful monastery by the side of a stream where the narrow mountain path is overshadowed; only the gate of the Monastery is visible. Several priests can be seen and they seem to be chatting with some visitors. By the side of the bridge is another monastery but only the back door can be seen. Through the window two images of Buddha are visible, but only their backs can be seen. On the peak above are several more men who appear no bigger than flies: but their forms are delineated clearly. Even large paintings are not more skilfully and admirably depicted than this small one.

“Bamboos and Birds” 竹雀圖

Painted by Wu Ping 吳炳

Sung 宋 Dynasty, A. D. 960-1278

Size :— $10\frac{1}{2}$ ins. in diameter

Wu Ping was a member of the Imperial Academy of Art in the Southern Sung Dynasty, and he painted branches of trees, flowers and birds most admirably. In this sketch only a few small branches and leaves are depicted but the workmanship displays the highest skill. Two birds are sitting together on a small branch, and their heads are drawn in and their feet clutching the branch; they have the appearance of birds that have flown a long distance and are tired and want to sleep.

“Sound of Running Water amidst Solitary Mountains” 空山鳴泉圖

Painted by Liu Sung-nien 劉松年

Sung 宋 Dynasty, A. D. 960-1278

Size :— $8\frac{3}{4}$ ins. in diameter

Liu Sung-nien and Li T'ang were equally famous in the Southern Sung Dynasty. In this painting, tier above tier of ancient pine trees are seen on lofty mountain ranges, and below there are cottages, small bridges and green meadows stretching far away, which together with eddying streams make a scene which the eye loves to linger on.

No. 58

“A Study of Evening in a Lonely Place” 寒坡晚思

Painted by K'o Kiu-sze 柯九思

Yuan 元 Dynasty, A. D. 1277-1368

Size :— $10\frac{1}{2}$ ins. in diameter

K'o Kiu-sze was a very able critic and judge of paintings in the Yuan Dynasty; and he could depict mists and mountains almost as fine as those by Mi Fei. In this painting he has depicted a thick clump of bamboos amidst rocks and caves opposite to an old tree; it is very similar to the pictures which Su Tong-p'o 蘇東坡 painted in his old age.

“The Village Market” 村市圖

Painted by Ts'ien Shun-kü 錢舜舉

Sung 宋 Dynasty, A. D. 960-1278

Size :— $9\frac{3}{4}$ ins. in diameter

Ts'ien Shun-kü lived at the close of the Sung Dynasty and therefore was familiar with and could discuss the methods of work of all the painters of the Sung Period, and he was especially friendly with Chao Sung-süeh 趙松雪; hence his works display some of the best points of the art of the Two Sung Dynasties. In this painting the artist has depicted a continuous row of shops showing the business street of a village, and men and women, old and young, are trying to sell the wares which they are carrying in their hands. The houses, trees, human figures and the lines of the garments are sketched very much after the style of Ma Yuen 馬遠. When Ts'ien Shun-kü sketched this picture he had begun to follow the earlier painters of the Sung Dynasty.

嶽雪樓宋元名繪冊

刁光胤牡丹

英尺

徑高

十寸另二之一

刁光胤以善畫牡丹名於當時此本畫牡丹寫其著露盛開之狀其敷色之穠麗布局之古雅雖黃筌徐熙亦難遠勝也

張萱蓬島會真圖

英尺

徑高

九寸八之五

萱畫本以山水人物見長此本海水中見一島白雲瑤草羣仙會聚或駕鶴而來或乘雲而至工細中仍有古雅氣息非仇十洲輩所能摹仿也

徐熙荷花

英尺

徑高

九寸二之一

徐熙善畫花卉始創以采色染成花葉謂之沒骨法此圖狀芙蕖出水之態迎風帶露宛然在目色采鮮麗猶其餘事也

周文矩撫松圖

英尺

徑高

十寸

周文矩畫有尺幅千里之妙此圖畫人物有顧盼自得蕭灑出塵之概古松一本虬枝古幹紅日一輪湧出於重厓之旁非曾登泰山者不知此景也

崔白雪枝寒雀

英尺

徑高

十寸十六之十三

崔白畫翎毛深知動物之性落筆窮形盡態各極其妙此圖畫經雪枯枝空處以水墨渲染驚寒小雀縮頭斂翼蹲足枝上維妙維肖

郭忠恕柳堂倦讀圖

英尺

徑高

九寸二之一

忠恕能爲界畫樓閣千門萬戶下筆無訛此畫樓臺掩映層次井然水榭中高人倚枕殊有蕭閑之狀仕女數人長僅如米而眉目意態有顧盼自得之樂非忠恕不能辦也

宋唐希雅海棠雙鳥

英尺

徑高

十二寸四之三

希雅妙於花竹兼善翎毛此幅海棠渲染花朵鬚瓣如生敷色工妙雖徐熙不及也翡翠鳥二如宿枝上初起之狀不但羽翮摹畫

入神、意態亦生動無匹、

李唐溪山古寺 英尺^高 八寸四之三

李唐爲南宋四畫家之一、一變范寬李成之法、以精密見長、此圖森林蔭掩、連山夾道、愈見溪山之深秀、古寺僅露山門、尙有數僧似與客閑話狀、橋旁一寺、僅見後戶、窗中佛像二尊、僅見其背、山頂遊客數人、細如蠅頭、而神采生動、巨幅長幀、反不如小幅之精妙也、

吳炳竹雀圖 英尺^高 十寸〇二之一

吳炳爲南宋畫院中人、以折枝花鳥擅長、此幅枯竹數片、可云刻畫盡致、二鳥同棲枝上、縮頭拳足、倦飛就宿之狀、一一傳出、

劉松年空山鳴泉圖 英尺^高 八寸四之三

松年在南宋時、與李唐齊名、此本峻嶺之上、古松重疊、下有茅舍小橋、平蕪如綠裯、一望無際、沙澌縈回、令人覽之不盡、

柯九思寒坡晚思 英尺^高 十寸〇二之一

柯九思元代以賞鑒書畫擅能、雲山極似米老、此幅叢篁窠石、映以古木、大類東坡居士晚年興到之作、

錢舜舉村市圖 英尺^高 九寸四之三

舜舉生宋末、得聞宋代諸畫家之緒論、更以趙松雪爲友、故所作諸畫、猶有兩宋法矩、此幅村屋連綿、老幼携物求售、屋宇林木、人物衣褶、極似馬遠、當是錢氏臨古之作、



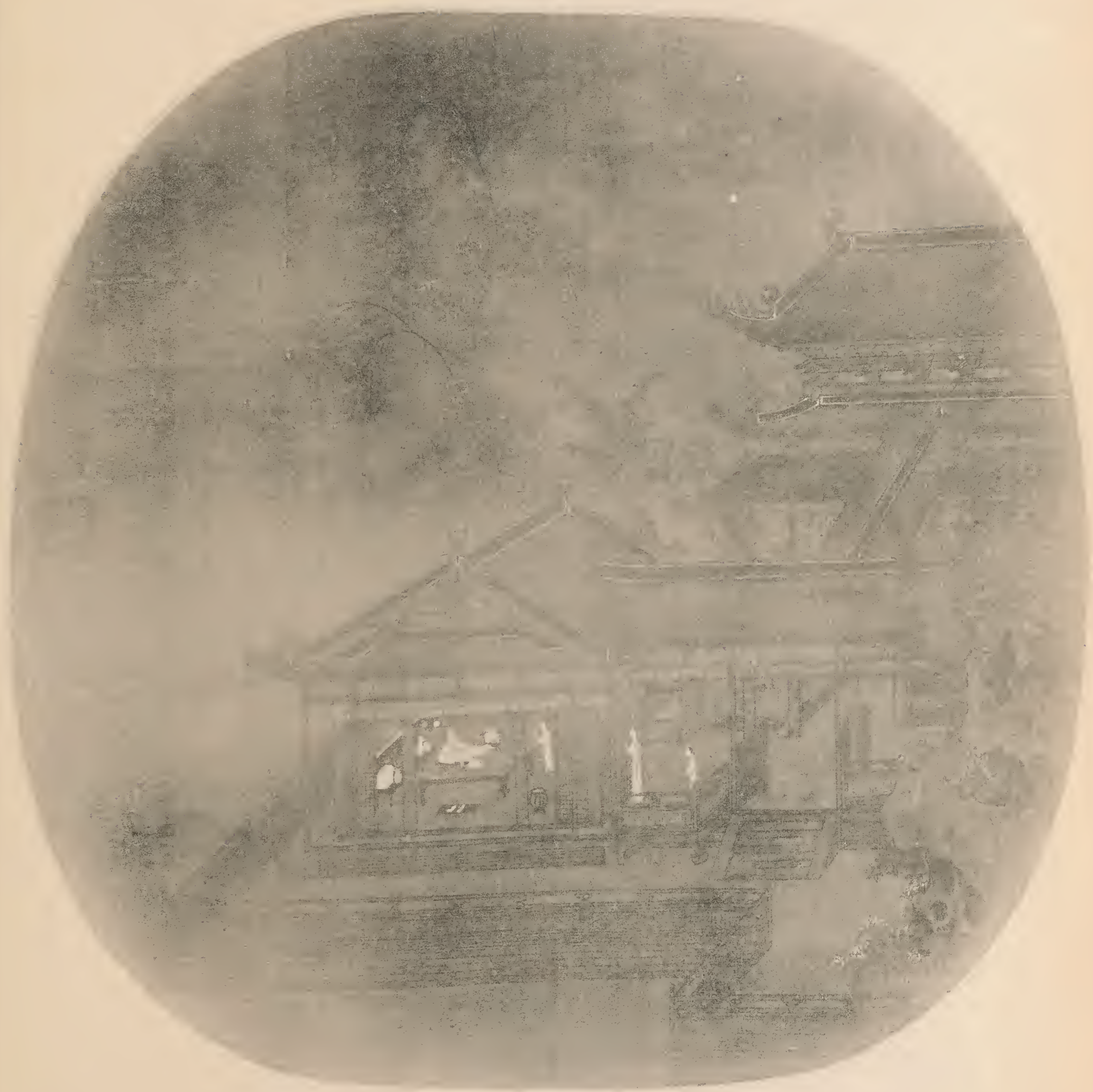


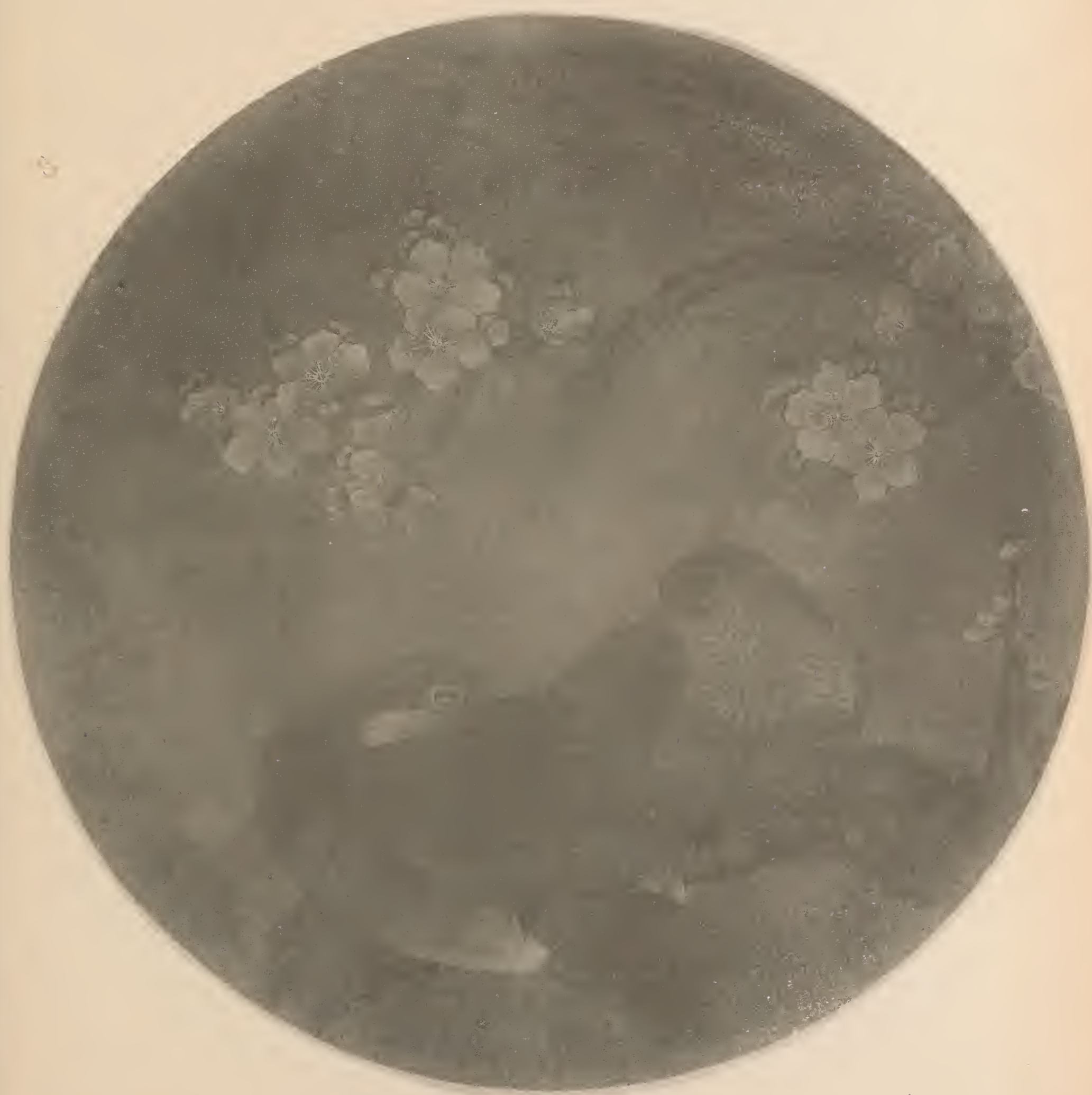




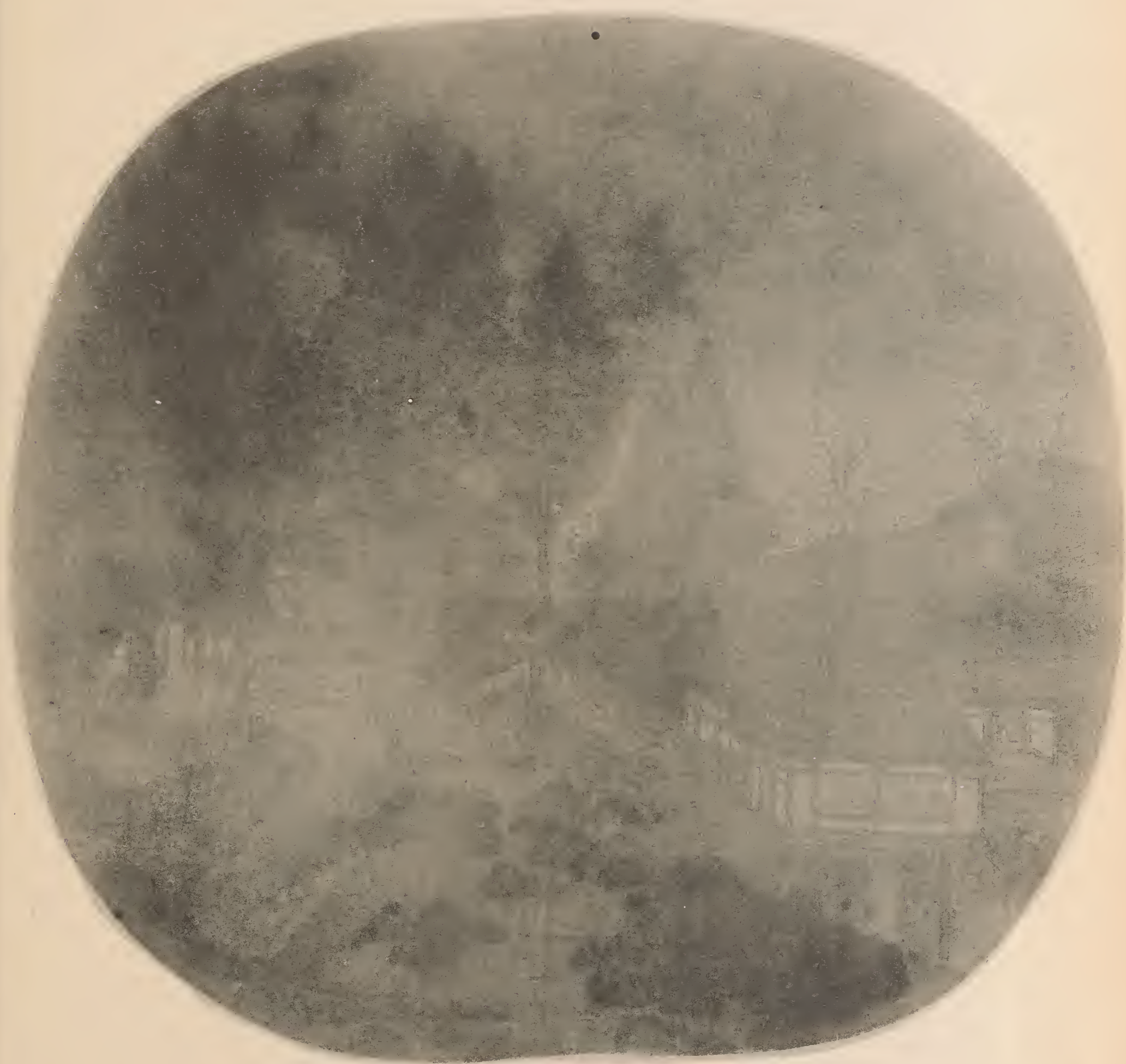
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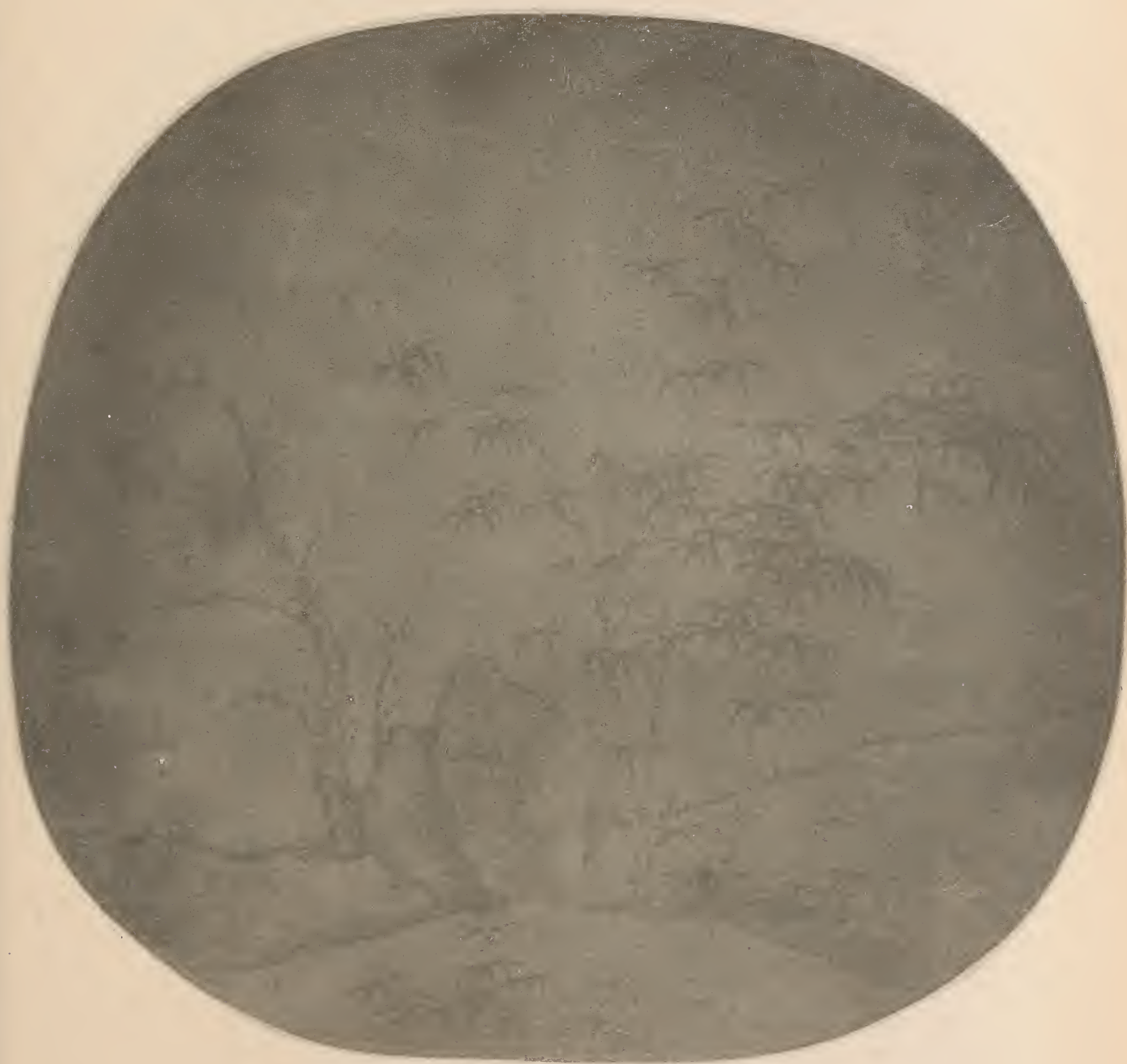














No. 59

The T'ing-Fan Album of Paintings of the Sung and Yuan Dynasties 宋元

“Musical Harmony” 合樂

Painted by Cheo Wên-kü 周文矩

Sung 宋 Dynasty, A. D. 960-1278

Size:— $14\frac{3}{4}$ ins. by $15\frac{3}{4}$ ins.

Cheo Wên-kü was a native of the Kû-yong 句容 District of Nanking 南京, and he became a Probationer of the Han-lin College. He was a fine painter of Buddhist, and Taoist pictures; he could also paint official dress, carriage fittings, human figures and high-born ladies, all after the style of Cheo Fang 周昉.

In this painting the artist has depicted a tent, or awning, under which a green carpet is spread. One girl is playing a harpsichord, and by her side there is a slender-waisted drum. Another girl is blowing a flute. The colours laid on by the painter are extremely beautiful, and the human figures seem alive. On the table there are some musical instruments, and flowers and bowls of various shapes, all depicted most admirably.

“Playing Chess” 對奕圖

Painted by Li Ts'ung-hsiün 李從訓

Sung 宋 Dynasty, A. D. 960-1278

Size:— $10\frac{1}{2}$ ins. by $9\frac{7}{8}$ ins.

Li Ts'ung-hsiün was a native of Hangchow 杭州, and he was appointed a Probationer of the Imperial Academy of Art in the Süan-ho 宣和 reign of the Sung 宋 Dynasty; and in the Shao-hsing 紹興 reign the title Chêng-Chih-Lang 承直郎 was bestowed on him. He was a skilful painter of Buddhist and Taoist saints, human figures, and birds and flowers. He also arranged the objects in his pictures with unusual effect.

In this picture we see a room with a mat spread on the floor, and two old men, who have taken off their shoes, are sitting on the mat facing one another playing chess. Their chess-board resembles a teapoy but is not so high: it is hollow, and on all four sides there are squares in accordance with the style of the chess-board of the Sung Dynasty. One old man is gazing fixedly at the board and stroking his long beard as if in deep thought, his appearance being very lifelike and natural. By the side of the screen in the room there is a teapoy on which a “moon-shaped” lute is lying. There is still another old man sitting on the mat watching the chess-players, while a lad with a large bamboo hat hanging on his back is standing near. The signature on this painting consists of the three characters “Li Ts'ung-hsiün 李從訓三字.”

No. 59

“The Tower of Yoh-yang” 岳陽樓

Painted by Lü Choh 呂拙

Sung 宋 Dynasty, A. D. 960-1278

Size:— $9\frac{1}{4}$ ins. by $9\frac{1}{4}$ ins. (diameter)

Lü Choh was a native of Kai-fêng-Fu 開封府, Honan Province, and in the Chi-tao 至道 reign he was appointed an Expectant Probationer of the Imperial Academy of Art. He was very famous for his fine paintings of trees and buildings. In this painting Lü Choh has depicted the Tower of Yoh-yang with its double roof and double eaves. The outlines are very clear, while bell and gong, and wooden drum, and the divine image are copied with wonderful accuracy. In the sky above a figure is depicted descending from heaven and the people on and below the tower, with up-turned faces, are intently watching him. All the figures are animated and lifelike. There are thirty-eight in all, and men and women, old and young, are portrayed most naturally.

In the Sung Dynasty the Divine Sage, Lü Tong-pin 呂洞賓, in broad daylight, appeared in the Yoh-yang Tower, and Lü Choh has depicted the ancient legend in this painting.

“Mi Hêng beating a Drum” 禰衡擊鼓

Painted by Kao Ts'ung-lun 高從龍

Sung 宋 Dynasty, A. D. 960-1278

Size:— $9\frac{3}{4}$ ins. by $9\frac{1}{4}$ ins. (diameter)

Kao Ts'ung-lun was a celebrated painter of human figures in the Northern Sung Dynasty. In this painting he has illustrated the old story of Han Mi-hêng 漢禰衡 beating the drum and cursing Ts'ao Ts'ao 曹操. The old man, with long beard and dressed in flowing robes standing erect with head turned away and hands folded over one another, is Ts'ao Ts'ao. Mi-hêng is holding the drum-stick in one hand and pointing it towards the old man, staring at him at the same time, as if very angry with him. By his side there is a drum.

The lines of the garments indicate the simplicity of the ancient style; and the bearing and movements of the human figures suggest the work of an artist of the Six Dynasties 六朝. It is a very fine painting, and on the upper right-hand corner the artist has written the six characters “Hwa-Yuan Kao Ts'ung-lun pih,” which mean, “Painted by Kao Ts'ung-lun in the Imperial Academy of Art.”

“Plum Blossoms and Finches” 李花綬帶

Painted by Emperor Süan-ho 宣和

Sung 宋 Dynasty, A. D. 960-1278

Size:—9 ins. by 9 ins.

The Emperor Süan-ho was a skilled calligrapher, and he especially excelled in drawing and painting. In his sketches of birds he seemed to embody the progress of ancient and modern art. In this painting we see steep and rugged cliffs and rushing torrents, while attached to an overhanging cliff is a plum tree covered with blossoms. There are also four finches. One is on the brow of a rock, with its mouth open as if singing, the others are flying about chasing one another. They flit about as if alive.

No. 59

“Mountain Palace of the Genii” 仙山樓閣

Painted by Chao Ts'ien-li 趙千里

Sung 宋 Dynasty, A.D. 960-1278

Size :—9 ins. by $10\frac{1}{2}$ ins.

Chao Ts'ien-li (Familiar name Peh-kü 伯駒) was a member of the Imperial Family of the Sung Dynasty, and in his painting he followed the style and principles of General Li 大李, the Elder, and his son, Li, the Younger 小李.

In this painting the artist has depicted bluish-green cliffs, with sides so steep and smooth that they seem as if divided with a knife. Beneath the cliffs is a palace with double towers and many halls, adorned with artistic pillars and curved eaves producing a most beautiful effect. The building gives one the impression of a palatial residence containing thousands of spacious rooms. The outlines of the whole design and the accuracy and perfection displayed in the details are wonderful. Inside the palace, too, may be seen tables and couches, and human figures which, although small as ants, display eyes and eyebrows like those of full-grown living creatures. In front of the palace a great river, wide and deep, is flowing, and fishing boats come and go on its broad surface. Truly on a foot of canvas a thousand miles of scenery can be seen.

“Wintry Forests and Steep Precipices” 寒林峭壁

Painted by Kwoh Hsi 郭熙

Sung 宋 Dynasty, A. D. 960-1278

Size :— $8\frac{3}{4}$ ins. by $8\frac{3}{4}$ ins.

Kwoh Hsi was a Director of Art Studies in the Imperial Academy of Art. He painted landscapes after the style of Li Chêng 李成, and he was the most eminent painter of his day.

In this painting Kwoh Hsi has depicted a large group of grand mountain peaks, firm and upright, with a torrent rushing from the precipice above and round three sharp bends. In a hollow between two hills a thatched cottage can be seen, and the human figures are lifelike and animated, although very small. The forests and groves are dense and widespread. The stream curves and eddies, and the cliffs end abruptly. On looking at this painting one seems to be gazing on a bit of natural scenery. Such a picture is rarely seen.

“Snow on a Mountain Pass” 關山積雪

Painted by Yen Wên-kwei 燕文貴

Sung 宋 Dynasty, A. D. 960-1278

Size :— $7\frac{1}{2}$ ins. by $10\frac{1}{4}$ ins.

Yen Wen-kwei was first attached to the army, but afterwards he devoted his attention to painting and entered the Imperial Academy of Art. He was a skilful painter of landscapes and wintry forests. In this painting the artist has depicted rugged mountains, winding torrents, ravines enclosed by mountain peaks, a hamlet near the water and a monastery on the saddle of a hill; and where the path curves round the cliffs a traveller on a donkey can be seen. All these objects are very minutely portrayed, and yet they are wonderfully true to nature.

The dense shadows of the pine forests, too, seem to join and obscure the mountains, while the snow, which has just ceased falling, presents a fine view to the eye.

No. 59

“Grapes” 蒲桃

Painted by Chao Ch'ang 趙昌

Sung 宋 Dynasty, A. D. 960-1278

Size:— $9\frac{3}{4}$ ins. by 10 ins.

Chao Ch'ang studied the style of Sü Hsi 徐熙. He painted flowers and plants admirably, and his pictures of grapes are especially skilful and famous. In this painting we see a large bunch of purple grapes, bright, moist and luscious, as if freshly gathered. Above the fruit are two large grape leaves dewy and beautiful. This painting is specially typical of the style of Sü Hsi.

“Rain and Mists” 五洲烟雨

Painted by Mi Fei 米芾

Sung 宋 Dynasty, A. D. 960-1278

Size:— $10\frac{1}{4}$ ins. by $9\frac{1}{2}$ ins.

Mi Fei (Familiar name Yuan-chang 元章) was a native of Siang-yang 襄陽, Hupeh Province, and he filled the post of a Second-class Secretary in the Board of Ceremonies. He had previously gained the degree of Doctor of Literature.

In painting, Mi Fei introduced a new style of his own. In this picture we see mountain peaks and connecting slopes and ravines obscurely through the clouds and mists. The artist has also depicted a small bridge and a hamlet snugly and securely ensconced at the foot of the mountains. Mi Fei stands alone among the artists of the Sung Dynasty.

“Waiting the Coming of Spring” 平臺望春

Painted by Ma Yuen 馬遠

Sung 宋 Dynasty, A. D. 960-1278

Size:—10 ins. by $9\frac{3}{4}$ ins.

Ma Yuen (Familiar name K'in-shan 欽山) was a native of Ho-chung 河中, in Honan Province. Under the Southern Sung Dynasty he was appointed a Probationer of the Imperial Academy of Art. In this painting the artist has depicted a terrace surrounded by a winding railing, and beyond the railing several plum trees whose flowers have already opened. A scholar is sitting on the terrace gazing afar. The lines of his garment are severely simple, as in ancient times.

The artist has affixed his signature, Ma Yuen, and stated that this picture was painted by command of the Emperor.

“A Pure Breeze from the Tall Bamboos” 清風高節

Painted by Su Tung-po 蘇東坡

Sung 宋 Dynasty, A. D. 960-1278

Size:— $9\frac{1}{4}$ ins. by $10\frac{3}{4}$ ins.

Su Shi 蘇軾 (Courtesy title Tung-po 東坡) was a native of Mei-shan 眉山 (old name of a part of Szechwen) and a great scholar. He excelled all other artists of his time in painting bamboos and rocks. This sketch depicts some bamboos being swayed to and fro by the wind, and the effect is so perfect that one can easily fancy that the bamboos are really moving; such brushwork is very rare.

聽颿樓宋元畫集冊

宋周文矩合樂圖

英尺

高十五寸四之三
闊十四寸四之三

周文矩金陵句容人爲翰林待詔善畫釋道能畫冕服車器人物仕女體近周昉此圖行幄內鋪綠氍毹一女彈箏旁設細腰鼓一女吹簫設色纖麗而神采如生几上設樂器及盆盎數種鈎勒各盡其妙

李從訓對奕圖

英尺

高九寸八之七
闊十寸二之一

李從訓杭州人宣和待詔畫院紹興間補承直郎工道釋人物花鳥位置不凡此幅屋中設一席地二老者脫履對坐而奕棋局似几而矮中空四旁有櫺可攷見宋時棋局之制一老者注目掀髯作沉思狀神情活現屏風旁露一几上置月琴席上尙有一老者觀奕一童子背負一笠侍立款李從訓三字

宋呂拙岳陽樓圖

英尺

高九寸四之一

呂拙開封人至道中畫院祇候以善畫屋木著名此圖畫岳陽樓重檐複宇界畫分明卽鐘鼓木柳神像無不摹繪盡致空中有一人從天而降樓上下之人無不仰首爭觀神氣如生統計共三十八人男女老幼無不形神畢肖真絕技也宋時神仙呂洞賓嘗白日現於岳陽樓此卽繪其故事耳

宋高從龍禰衡擊鼓圖

英尺

高九寸四之一
闊九寸四之三

高從龍北宋時畫人物著名此幅所畫乃漢禰衡擊鼓罵曹操故事一老人方袍正立引首他顧長髯束手禰衡手持鼓槌指老者豎眉睜目若罵詈狀旁置一鼓衣褶簡古神氣生動有六朝人筆意洵妙畫也款在上方畫院高從龍筆六字須細視方可辨認

宋宣和御筆李花綬帶圖

英尺

高九寸
闊九寸

宣和帝工文墨尤精繪事畫翎毛能集古今之長此圖寒崖削立瀑布洶湧懸厓李花盛開綬帶共四一在厓石上開口作鳴狀三飛在空中似相追逐栩栩如生

宋趙千里仙山樓閣圖

英尺

高十寸
闊九寸
〇二之一

趙千里、字伯駒、宋宗室、畫師二李將軍、此圖青厓壁立、盡作斧劈皴、其下重樓複閣、畫棟飛檐、氣勢雄偉、有萬戶千門之概、界畫工細、無不洞中規矩、樓中陳設、几榻人物如蟻、而眉目生動、對岸大江空闊、漁舟出沒、真有尺幅千里之勢、

宋郭熙寒林峭壁圖 英尺 高八寸四分四之三 闊八寸四分三

郭熙爲御院藝學、山水摹李成、獨步一時、此圖羣峯卓立、氣勢雄偉、瀑布一線、自厓而下、形作三折、峯腰茅亭一所、人物細而生動、長林小樹、高下密布、回溪斷厓、如親其境、真奇觀也、

宋燕文貴關山積雪 英尺 高十寸四分一 闊七寸二分一

燕文貴初隸軍籍、後刻意學畫、遂入畫院、工山水寒林、此圖奇峯曲澗、絕壑迴巒、臨水村舍、山腰寺院、峯回路轉處、有行客騎驢、細僅如米、神情生動、而松林一望、密蔭連山、有陰晦之意、雪霽景色、宛然在目、

宋趙昌蒲桃 英尺 高九寸四分三 闊十寸

趙昌畫學徐熙、花卉精妙、亦以善畫蒲桃知名、此幅蒲桃一枝、紫實纍纍、光潤圓湛、與新摘無異也、上帶葉二片、敷色濃麗、猶是徐熙畫法、

米芾五洲煙雨圖 英尺 高九寸二分一 闊十寸四分一

米芾字元章、襄陽人、爲禮部員外、書學博士、作畫自出新意、此圖連峰接岫、煙靄模糊、小橋村舍、位置簡古、真宋畫中自立門戶者、

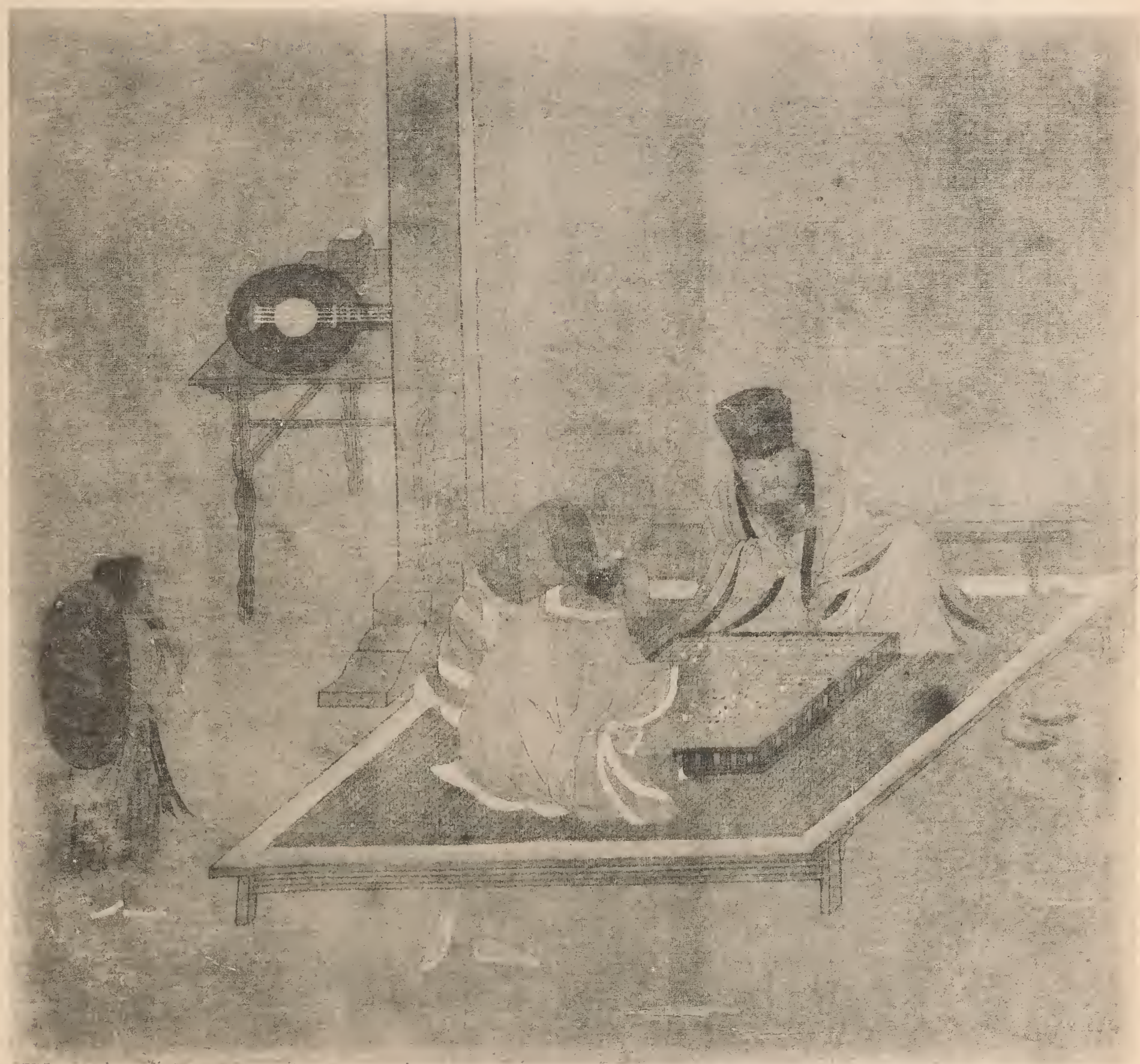
馬遠平臺望春圖 英尺 高九寸四分三 闊十寸

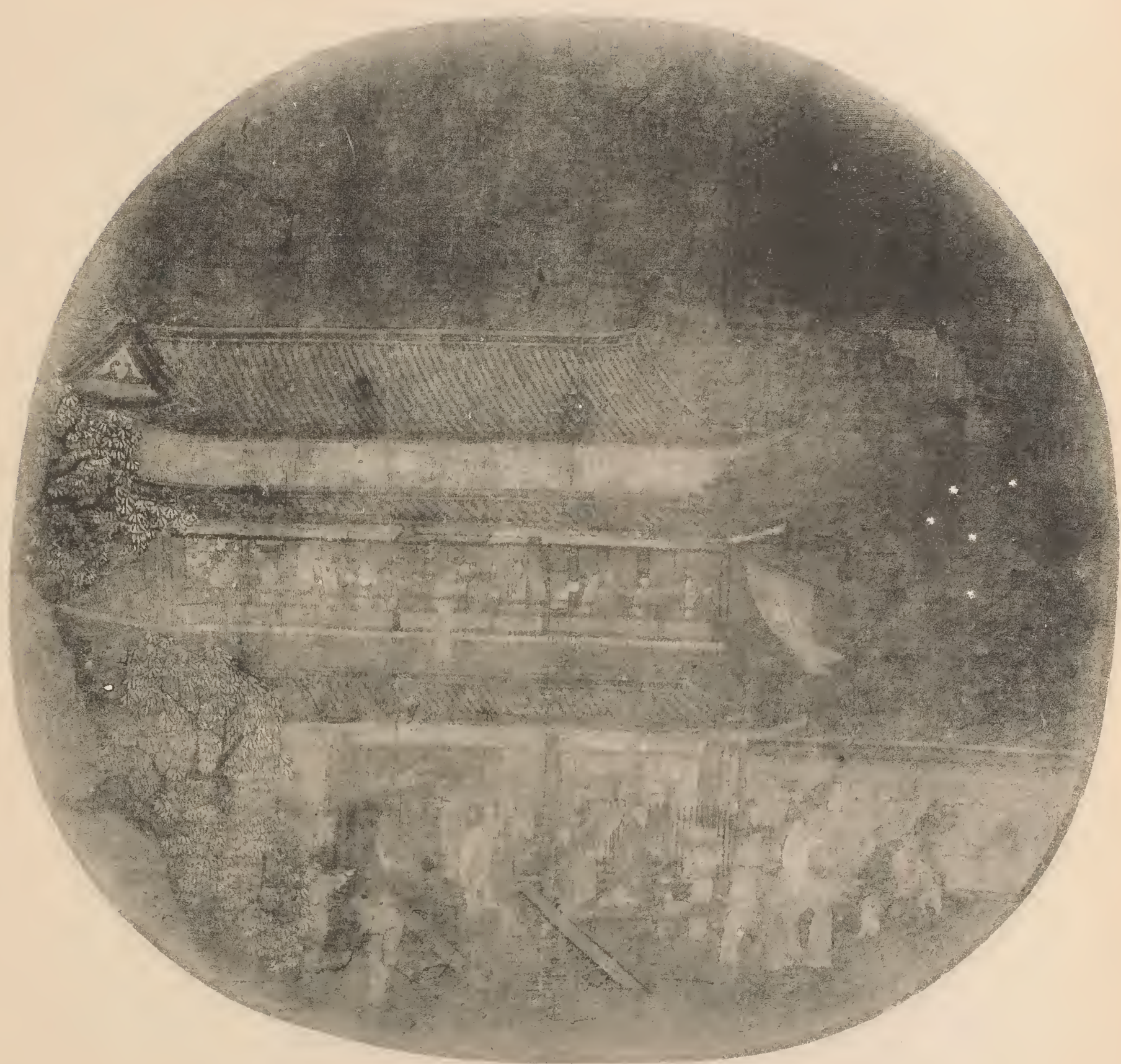
馬遠、字欽山、河中人、南渡時、畫院待詔、此幅平臺之上、曲闌環繞、梅花數枝、疏花已放、一高人坐而遠眺、衣褶簡古、如鐵線、款書臣馬遠、蓋奉詔所作者、

蘇東坡清風高節圖 英尺 高十寸四分一 闊九寸四分一

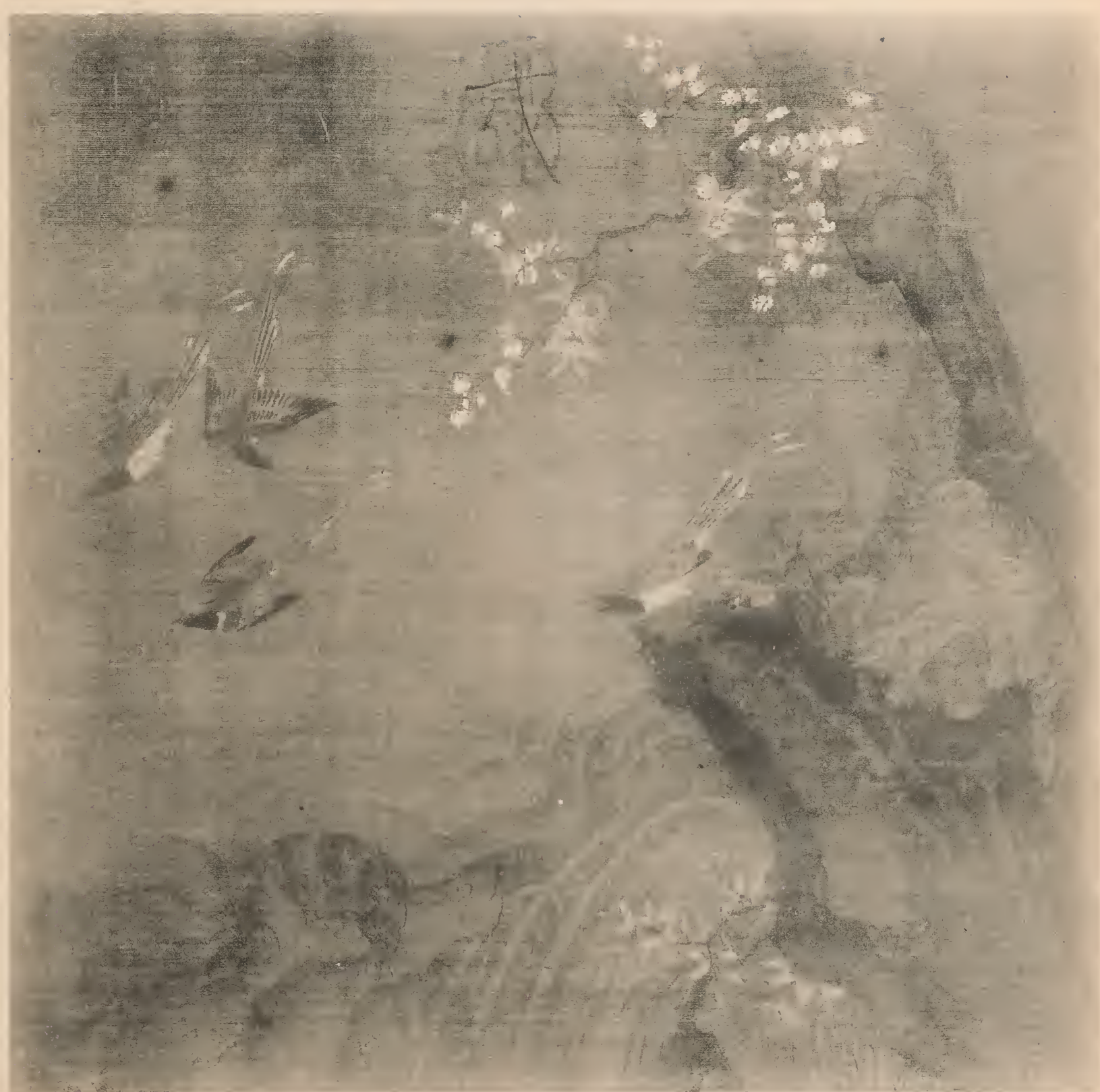
蘇軾號東坡、眉山人、以文章名當世、畫竹石爲一時之絕、此幅作當風之竹、翩翩之勢如生、真奇筆也、

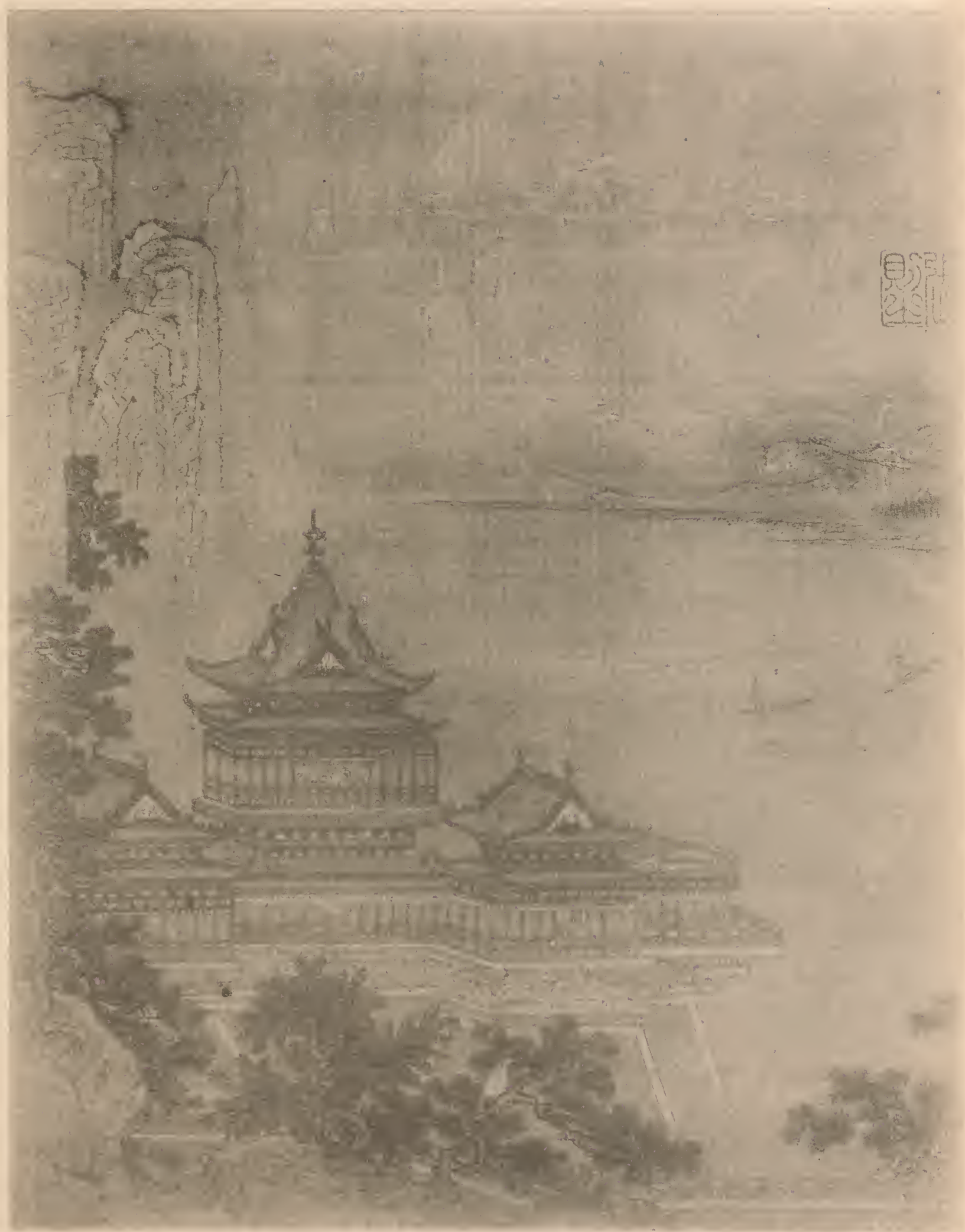








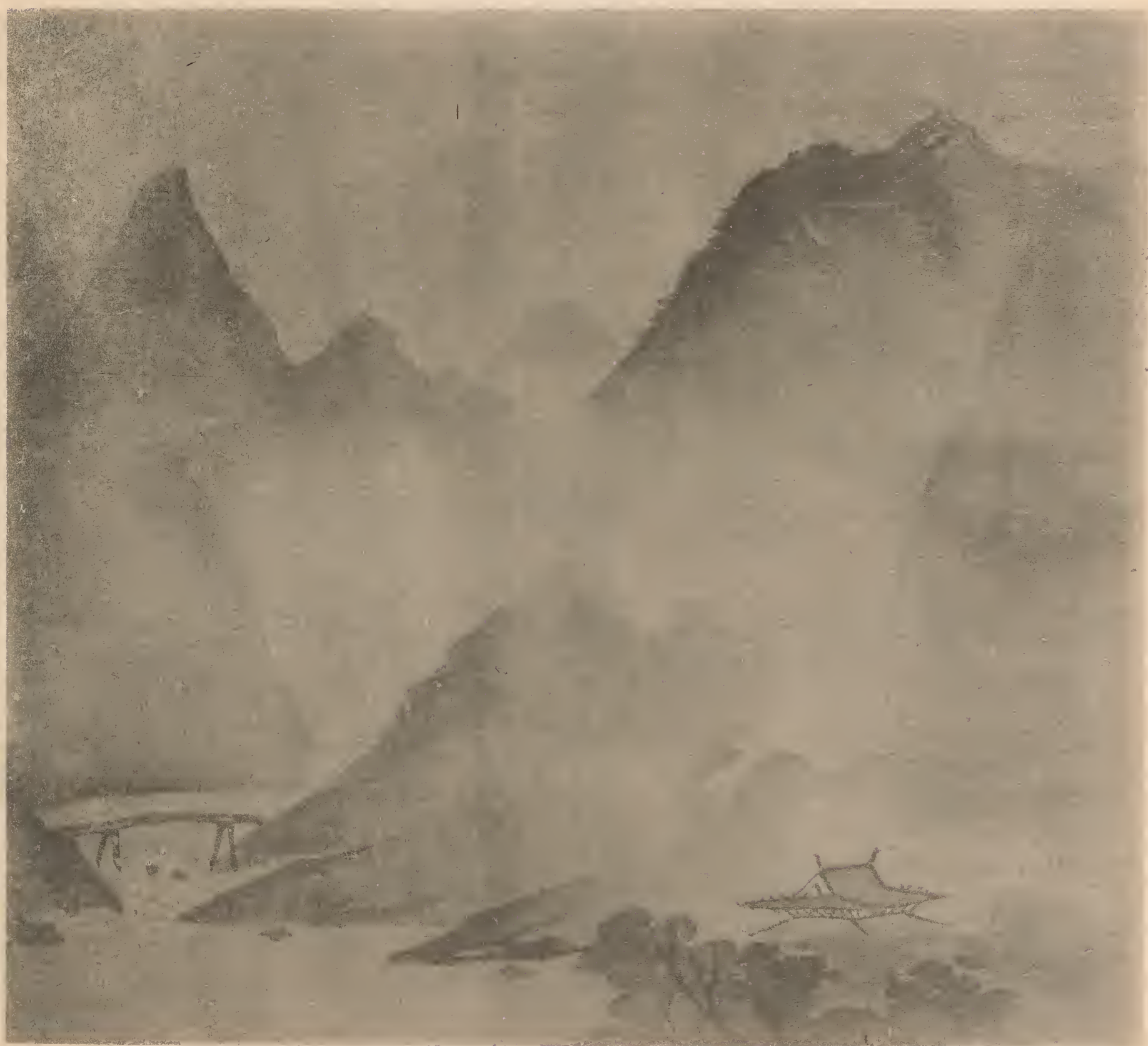


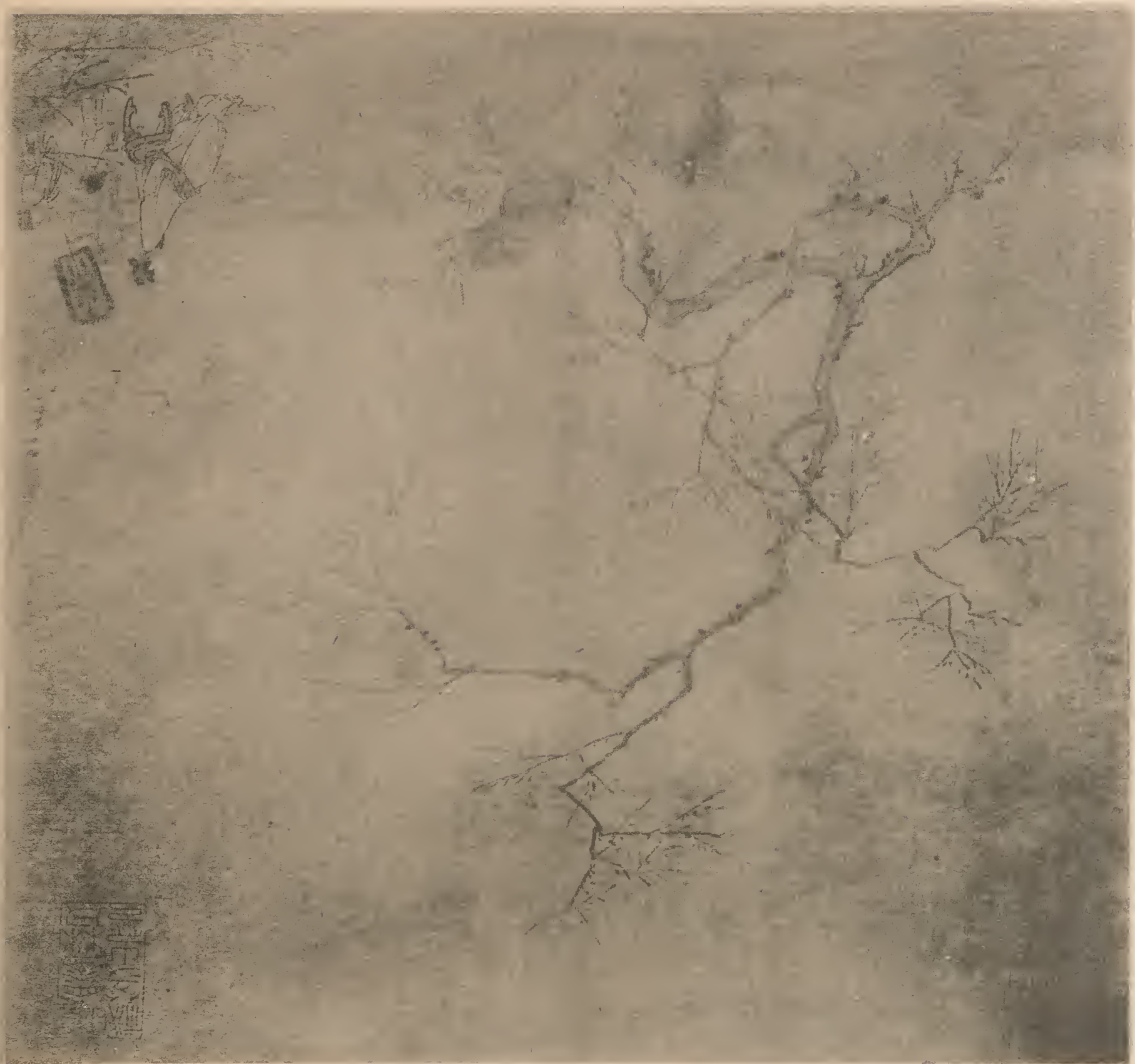














No. 60

An Album, containing Five Paintings, entitled
“The Five Old Men of Sui-yang” 睢陽五老圖

Name of Painter unknown

Sung 宋 Dynasty, A. D. 960-1278

Size :—Each painting about $12\frac{1}{2}$ ins. by $15\frac{3}{4}$ ins.

The name of the painter of the Five Old Men of Sui-yang portrayed in this album is unknown ; but the names of the Five Old Men are Tu Yen 杜衍, Wang Hwan 王渙, Pih Shi-ch'ang 畢世長, Chu Kwan 朱貫 and Fêng P'ing 馮平, and all were octogenarians. They were called the Five Old Men of Sui-yang because they all lived in the Sui-yang District of the Kwei-teh 歸德 Prefecture of Honan Province. Before this, during the T'ang Dynasty, Peh Loh-t'ien 白樂天 and eight other old men of Loh-yang 洛陽, who were all more than seventy years old, used to meet together, and they were called “The Club of the Nine Old Men.” When Wên 文, Duke of Lu 潞 and Fu 富, Duke of Chên 鄭, lived in Loh-yang, there was the Ch'i-ying 耆英 Club (Club of Old and Eminent Men), and they were portrayed in a painting of that period. The purpose of the Painting of the Five Old Men is similar to that of the Ch'i-ying Club.

In this picture all the Five Old Men are portrayed in flowing robes and black hats, and their bearing is dignified. Their beards and eyebrows are handsome. In this painting we are able to see the style of eminent men of the Sung 宋 Period, and it cannot, therefore, be compared with ordinary pictures.

This picture was painted by an artist of the Sung Dynasty, for it is in the style of that period ; and the inscriptions, in prose and poetry, written on it are by men of the Sung 宋, Ming 明 and Ts'ing 清 dynasties. It should therefore be highly valued. When men of the present time meet with genuine specimens of paintings by Sung artists they regard them as great treasures. Moreover, in these portraits the appearance and bearing of the Five Old Men of ancient times are preserved, and when we open the album and see the old men we cannot but have a feeling of reverence for them.

In the Shun-hsi 淳熙 reign of the Sung Dynasty, this album was first kept in the home of Pih Shi-ch'ang 畢世長 ; but after the Shao-hsing 紹興 reign it came into the hands of Teh-ruen 德潤, a grandson of Chu Kwan 朱貫. In the Ming 明 Dynasty it was in the home of Chu Chi-fan 朱之蕃, and in the Ts'ing 清 Dynasty it passed into the hands of Shên-yüeh 盛昱, a Manchu of the Imperial Clan. Thus for several hundred years the successive owners of this album can be traced ; during all these years, moreover, the paintings have not been injured. Such a relic of art is rare.

BIOGRAPHICAL NOTES

Tu Yen 杜衍 (Familiar name Shi-ch'ang 世昌) was a native of Shan-yin 山陰, in Chekiang 浙江. He was very diligent and resolute in study and gained the degree of Doctor of Literature, being placed first on the list of successful candidates ; and when in office, both as district magistrate and sub-prefect, he left a good name for administrative ability behind him. In the K'ing-lih 慶歷 reign he filled the high office of Prime Minister, and with Han Ch'i 韓琦, Fu Pih 富弼, Fan Chong-yen 范仲淹 and others, eradicated the evils of that time and maintained the principles of government. Moreover, Tu Yen strongly opposed all fortune seekers, and refused to grant the favours bestowed on such men by the Emperor ; and he only gave way at last after a personal interview with the Emperor when the merits of each case were discussed and approved. The Emperor Rên Tsung 仁宗 once

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said to Eo-yang Siu 歐陽修 that when men came to him seeking favours, he told them that Tu Yen would not grant them, and then they ceased asking; and these cases were many more than those in which the Emperor gave letters of recommendation to the applicants to take to Tu Yen. Hence the men who came to seek favours were much displeased, and after only a hundred days the Prime Minister resigned his office, and also retired with the title of Junior Preceptor of the Heir Apparent. Tu Yen was then ennobled as Duke of the Ch'i State 祁公, and after his death the posthumous title of Chêng-Hsien 正獻 was bestowed on him. The people of his own generation called him the "Just Prime Minister."

Wang Hwan 王渙 was appointed Vice-president of the Board of Ceremonies, but resigned the office.

Pih Shi-ch'ang 畢世長 was a native of the Yen-Sze 偃師 District of Honan Province, and the son of Pih Sze 畢士. He gained the degree of Doctor of Literature, and afterwards attained to the office of Prime Minister in succession to Li Wên-tsing 李文靖. Together with Keo 寇, Duke of Lai 萊, he arranged the military affairs in Tan-yuan 澶淵, stopping the war and giving peace to the people. When ninety years old he retired from office.

Chu Kwan 朱貫 was a native of Sui-yang 睢陽, Honan Province. When Keo, Duke of Lai, was conducting the fighting in Tan-yuan, Chu Kwan served under him, and first of all he begged the Duke not to kill the people. Afterwards Chu Kwan was transferred to the Board of War, and when he grew old he resigned office and settled in Sui-yang, where he instructed his grandsons to study diligently but not to become high officials.

Fêng P'ing 馮平 was a native of Taichow 代州, Shansi 山西 Province. He was Vice-President of the Board of War but resigned the office.

WRITERS OF THE INSCRIPTIONS ON THIS PAINTING

Ts'ien Ming-ih 錢明逸 was a native of P'êng-chêng 彭城 (Old name of the Suchow Prefecture of Kiangsu) and he became a member of the Han-lin College under the Sung Dynasty.

Wang Siun 王遜 was a native of Kin-hwa 金華, in Chekiang Province, and a Professor of the Han-lin College in the Ming 明 Dynasty.

Li Kan 李幹 was a native of Chuechow 處州, Chekiang Province, and a Director of Studies in the Ningpo 寧波 Prefecture.

Yao Kwang-hsiao 姚廣孝 (Courtesy title Tao-yen 道衍) was a native of Soochow 蘇州. During the Yung-loh 永樂 reign of the Ming 明 Dynasty he was a high military officer.

Shen Shi-hsing 申時行 (Courtesy title Yao-ts'üen 瑤泉) was a native of Soochow, and he held the high office of a Grand Secretary under the Ming Dynasty, displaying very great ability in the management of the affairs of state at that time.

Chu Chi-fan 朱之蕃 (Courtesy title Lan-yu 蘭隅) was a native of Kiang-ning 江寧 Prefecture, Kiangsu Province, and a Vice-President of the Board of Revenue under the Ming Dynasty. He was also a skilful poet and a good painter.

Ku Ch'i-yuan 顧起元 (Familiar name Tong-k'iao 東橋) was a native of the Shang-yuan 上元 District of Kiangsu, and he gained the degree of Doctor of Literature in the T'ien-chi 天啓 reign of the Ming 明 Dynasty. In official life he attained the rank of Vice-President of the Board of Civil Office. He was also the author of a book styled "K'eh-tso-chui-yu 客座贅語" (Conversations with Guests) in ten chapters.

Wei Hang 魏浣 (Courtesy title Wan-lu 浣露) was also a native of Shang-yuan 上元, Kiangsu. When the Ming Dynasty was overthrown he committed suicide as he did not wish to serve the Manchu Rulers.

No. 60

Kwei Chwang 歸莊 (Familiar name Yuan Kung 元恭; he was also named Yih) was a native of the Chang-shuh 常熟 district of Kiangsu Province.

Tso Tsung-t'ang 左宗棠 (Familiar name Chi-kao 季高) was a native of the Siang-yin 湘陰 District of Hunan Province. In official life, under the Ts'ing Dynasty, he attained to the high office of Grand Secretary. After his death he was canonised as Wên-siang 文襄.

Shên Yüh 盛昱 (Familiar title Peh-hsi 伯希) was a Manchu, one of the Imperial Clan, and a Libationer of the Imperial Academy of Learning. In the T'ung-chi 同治 reign he had the finest and most valuable collection of paintings and specimens of calligraphy in the Empire.

Li Tze-ming 李慈銘 (Familiar title Shun-k'eh 菴客) was a native of the Hwei-chi 會稽 District of Chekiang Province, and he was one of the Censors under the Ts'ing 清 Dynasty.

宋

睢陽五老圖冊

每幅英尺

高十五寸四之三
闊十二寸二之一

睢陽五老圖、畫者無姓名、絹本、五老者、杜衍、王渙、畢世長、朱貫、馮平也、年皆八十以上、五老皆居睢陽、故名、昔唐白樂天居洛陽、集同時名人、年過七十者九人、爲九老會、文潞公富鄭公居洛中、爲耆英會、曾作者英圖、此圖卽仿其意也、圖中五老、皆深衣烏帽、其氣度之雍容、鬚眉之偉岸、宋代賢臣之儀範、猶可想見、非尋常圖畫可比也、此圖爲宋人手畫、復有宋代明清兩朝名人題詠、殊可寶也、今人遇宋人畫蹟、已足寶貴、況此數像、皆古人形貌之所寄、展冊觀玩、不能不令人生崇拜心耳、此圖宋淳熙時先在畢氏、紹興以後入朱貫裔孫德潤家、至明代藏朱之蕃家、清藏宗室盛昱家、數百年以來、收藏之家、流傳可考、毫無損壞、洵不可多得之名蹟也、

人名考

杜衍、字世昌、山陰人、厲操篤學、擢進士甲科、歷州縣皆有政蹟、慶歷中爲相、與韓琦、富弼、范仲淹等、同革時弊、以維紀綱、而衍尤抑絕僥倖、凡內降恩澤者、一切不與、每積十數、必面糾之、仁宗嘗謂歐陽修曰、朕居禁中、有求恩澤者、每以衍不可告之而止、多於所封遷者也、由是僥倖不悅、爲相百日而罷、以太子少師致仕、封祁國公、卒諡正獻、時號清白宰相、

王渙、以禮部侍郎致仕、

畢世長、河東偃師人、士之子、舉進士爲相、繼李文靖之後、與寇萊公同預澶淵之役、以罷兵息民爲事、致仕年九十、

朱貫、睢陽人、寇萊公澶淵之役、公居僚屬、首以不殺人爲請、旋遷駕部、退老於睢陽、訓戒子孫、惟讀書勿作高官、

馮平、代州人、以駕部侍郎致仕、

題跋名考

錢明逸、彭城人、宋官翰林、

王遜、金華人、明翰林學士、

李幹、處州人、明寧波教授、

姚廣孝號道衍、姑蘇人、明永樂時爲國師、

申時行號瑤泉、姑蘇人、明官大學士、相業爲一時之冠、

朱之蕃號蘭嵎、江寧人、明官戶部侍郎、工詩善畫、

顧起元字東橋、上元人、明天啟進士、官至吏部侍郎、著有客座贅語十卷、

魏沆號浣露、上元人、明末殉難、

歸莊字元恭、又名一、江蘇常熟人、

左宗棠字季高、湘陰人、清官大學士、謚文襄、

盛昱字伯希、清宗室、官至國子監祭酒、同治時、第一收藏書畫家、

李慈銘字蕤客、浙江會稽人、清官御史、

致仕祁國公杜衍八十





48.10



司原卿致仕事世系之圖

江陰鄭中致仕朱貫八十八歲



馬部郎中致仕馮平八十七歲



HISTORICAL NOTES ON THE PAINTINGS IN THIS CATALOGUE

Paintings obtained from Wan-yen King-hsien (完顏景賢) of Tieh-ling (鐵嶺)

“The Empress Wu 武 and Travelling Equipage”

Painted by Chang-Suan 張萱, T'ang 唐 Dynasty.

This painting was entered in the Art Catalogue of Paintings in the Palace during the Suan-ho reign (宣和) of the Sung 宋 Dynasty, and it remained in the Palace during the Kin Dynasty (金). But in the Ts'ing 清 Dynasty it was in the possession of An Luh-ts'un (安麓村). (See the “Meh-Yuen-Wei-Kwan” 墨緣彙觀).

“The Eighteen Lohan”

Painted by Kwan Hsiu 貫休, T'ang 唐 Dynasty.

During the Yuan Dynasty this scroll was kept in a Provincial Collection of Art (都省) but in the Ts'ing 清 Dynasty it came into the possession of Pan Sze-chêng 潘仕成, a native of Kwangtung Province (廣東) and afterwards it became the property of Lo Ts'in-ch'i (羅天池).

“A Herald of Glad Tidings”

Painted by the Emperor Suan-ho 宣和, Sung 宋 Dynasty.

This scroll, at the beginning of the Ts'ing (清) Dynasty, was in the possession of Wang Yen-keh (王烟客) of Tai-tsang (太倉), Kiangsu Province 江蘇.

“Peony Flowers”

Painted by Sü Hsi (徐熙) Sung 宋 Dynasty.

This painting was kept in the Palace during the reign of the Emperor Kien-Lung (乾隆) of the Ts'ing 清 Dynasty.

“Portrait of Man Tsien 曼倩, in Embroidery”

Embroidered by Liu-an Fei 劉安妃, Sung 宋 Dynasty.

In the Ming 明 Dynasty this work was in the possession of Mr. Hsiang 項, a resident of Kia-hsing (嘉興) but in the Ts'ing 清 Dynasty it came into the possession of Mr. Ting 丁, a resident of Ts'ien-t'ang 錢塘.

“A Literary Recluse among Cloud-capped Mountains”

Embroidered by Shên Tze-fan 沈子蕃, Sung 宋 Dynasty.

At the beginning of the Ts'ing (清) Dynasty this work was in the home of Pien Ling-chi (卞令之). (See the “Shu-Hwa-Hwei-K'ao” 書畫彙考).

“Birds and Flowers of the Four Seasons”

Embroidered by Chu Keh-reo 朱克柔, Sung 宋 Dynasty.

“The Five Old Men of Sui-yang” 睢陽

(Album containing Five Pictures) Sung 宋 Dynasty.

In the Sung Dynasty this painting was first kept in the home of Mr. Pih (畢) but later it came into the hands of Teh-ruen (德潤), a grandson of Chu Kwan (朱貫). In the Ming 明 Dynasty it was in the home of Chu Chi-fan (朱之蕃) and in the Ts'ing 清 Dynasty it passed into the possession of Shên Yüeh (盛昱).

Paintings formerly in the Collection of K'ung**Kwang-t'ao (孔廣陶) of Kwangtung (廣東)****“The Wonderful Girl of Ho-kien” 河間**

Painted by Luh Tan-wei 陸探微, Tsin (晉) Dynasty.

This picture, in the Yuan 元 Dynasty, was in the home of Ko Kiu-sze (柯九思) in the Ming (明) Dynasty, it passed into the hands of Wang Ch'ong (王寵) and in the Tsing (清) Dynasty it came into the possession of Sun Erh-chuen (孫爾準).

“Three Beautiful Women”

Painted by Cheo Fang 周昉, Tang 唐 Dynasty.

In the Ming (明) Dynasty this painting was in the home of Chên Mei-kung (陳眉公) of Hwa-T'ing 華亭.

“The Yoh-Sueh-Leo 嶽雪樓 Album of Famous Pictures of the T'ang, Sung, and Yuan 唐宋元 dynasties”

In the Ming (明) Dynasty this album was in the home of Hsiang Meh-lin (項墨林) of Kia-hsing 嘉興.

“Purity of Purpose”

Painted by Tsien I (錢易), Sung 宋 Dynasty.

In the Yuan 元 Dynasty this painting was in the possession of Yü-wên (宇文) but in the Ming 明 Dynasty it passed into the hands of Chu Chi-chih (朱之赤) and in the Ts'ing 清 Dynasty it was kept in the home of Kao Sze-ch'i (高士奇) and later it passed into the possession of Pan Ki-tung (潘季彤).

“The Three Religions”

Painted by Ma Yuen (馬遠) Sung 宋 Dynasty.

In the Ming 明 Dynasty this painting was in the home of Mr. Wang (王) of T'ai-ts'ang (太倉) and Wang Yen-cheo 王弇州 wrote an inscription on it. (See the “Pei-Wen-Chai-Shu-Hwa-Pu” 佩文齋書畫譜).

**Paintings obtained from Wu Yung-kwang (吳榮光) of
Kwangtung 廣東 Province.**

"Herd-boys Returning Home"

Painted by Han Hwang (韓滉), T'ang 唐 Dynasty.

In the Süan-ho (宣和) reign of the Sung (宋) Dynasty, this picture had already been admitted into the Palace. At the beginning of the Ts'ing (清) Dynasty it passed into the possession of Prince Chêng (誠郡王).

"Ten Thousand Miles of the Yangtze River"

Painted by Hsia Kwei (夏珪), Sung 宋 Dynasty.

In the Yuan 元 Dynasty this scroll was in the home of Wu Chung-kwei (吳仲圭) and later it passed into the hands of Yü Tze-chi (俞紫芝). In the Ming (明) Dynasty Tu Tung-yuan (杜東原) became the owner of it; and in the Ts'ing 清 Dynasty it came into the possession of Sie Sung-cheo (謝淞州).

**Painting obtained from the Kioh-Chan (覺禪)
Monastery, Hangchow 杭州.**

"The Ancient Buddha of the Mountain Cliff"

In the Süan-ho (宣和) reign of the Sung 宋 Dynasty, this work was kept in the Palace, but afterwards it came into the possession of the Monastery.

**Pictures from the Home of Sun Lai-shan (孫萊山) of
Tsi-ning-chow (濟寧州), Shantung Province (山東).**

"The True Figure of the Star of Longevity"

Painted by Shih Keh 石恪, Sung (宋) Dynasty.

In the Ming 明 Dynasty this picture was in the home of Hsiang Meh-lin (項墨林) of Kia-hsing (嘉興) and at the beginning of the Ts'ing (清) Dynasty it was in the possession of Sun Tui-kuh (孫退谷) of Peh-P'ing (北平).

"Cool Breezes under the Riverside Willows"

Painted by Sung Tih (宋迪), Sung (宋) Dynasty.

In the Ming 明 Dynasty this painting was in the possession of Mr. Wang (王) of Tai-ts'ang (太倉).

Paintings from the home of Li Tsai-kiai (李在階) of Peh-p'ing (北平)

"A Lion and its Cubs"

Painted by Wang Tao-k'iu (王道求), Five Dynasties 五代.

In the Ming 明 Dynasty this picture was in the collection of paintings in the home of Mr. Ku (顧) of Soochow (蘇州).

“Tiger emerging from the Mountains”

Painted by Chao Miao-tsu (趙邈齋), Sung 宋 Dynasty.

At the beginning of the Ts'ing 清 Dynasty this painting was in the possession of Sun Tui-kuh (孫退谷) of Peh-p'ing (北平).

“Brewing Tea among Bamboos”

Painted by Chao Chung-mu (趙仲穆), Yuan 元 Dynasty.

At the beginning of the Ts'ing (清) Dynasty this picture was in the possession of Pien Ling-chi (卞令之) of Fung-tien (奉天).

Pictures from the Collection of Fei Nien-t'ze (費念慈) of Changchow (常州)**“Scholars in a Cottage after a Fall of Snow”**

Painted by Li Chao-tao (李昭道), Five Dynasties 五代.

In the Ming 明 Dynasty this picture was in the possession of Shên Shih-t'ien (沈石田).

“Doves bathing in a Golden Basin”

Painted by Hwang Ts'üen (黃筌), Five Dynasties 五代.

This painting was in the Palace during the Süan-ho 宣和 reign of the Sung (宋) Dynasty. (See the Süan-ho Hwa-Pu 宣和畫譜). In the Ming 明 Dynasty it was in the collection of Yen Sung 嚴嵩, Courtesy title, Fên-i 分宜. (See “The T'ien Shui Ping-shan Luh” 天水冰山錄, compiled by Wên-Kia 文嘉).

**Painting from the Fung Man Gallery (風滿樓) belonging to
Yeh Yun-kuh (葉雲谷) of Kwangtung (廣東) Province****“Two Young Ladies Walking in Spring”**

By Ts'ien Shun-chü (錢舜舉) Yuan 元 Dynasty.

In the Ming (明) Dynasty this painting was in the home of Tang Peh-hu (唐伯虎) of Socchow (蘇州).

Paintings formerly belonging to Ku Ken (顧艮) of Soochow (蘇州)**“Enjoying the Breeze in a Fishing-boat”**

By Ma Yuen (馬遠), Sung 宋 Dynasty.

In the Ming Dynasty (明) this painting was in the possession of Chu Chi-chih (朱之赤) of Hsiu-ning (休寧).

“Wind and Rain on Mountains and Streams”

By Hsia Kwei (夏珪), Sung 宋 Dynasty.

In the Ming (明) Dynasty this picture was in the possession of Mr. Yang (楊) of Chêng-tu 成都.

"Football"

By Chao Sung-süeh (趙松雪), Sung 宋 Dynasty.

In the Ming 明 Dynasty this work was in the possession of Mr. Hsiang (項) of Kia-hsing (嘉興).

**Paintings from the Chung-lin Monastery (重林) in Ts'ing-chow (青州),
Shangtung (山東)**

"A Lohan Copying a Classic"

"A Lohan admonishing a Tiger"

"A Lohan Crossing the Sea"

"A Lohan Facing the Precipice"

Painted by Su Han-ch'ên (蘇漢臣), Sung 宋 Dynasty.

During the Ming 明 Dynasty these four paintings were in the possession of Prince Lu (魯藩).

Paintings from the Collection of Tung Kao (董誥) of Hangchow 杭州

"A Lover of Flowers"

By Tu Siao (杜霄), Five Dynasties 五代.

In the Ming 明 Dynasty this painting was in the home of T'ang Peh-hu (唐伯虎) of Soochow (蘇州).

"Red Plum Flowers and Turquoise Birds"

By Sü Chung-tze (徐崇嗣) Sung 宋 Dynasty.

In the Yuan 元 Dynasty this work was in the home of T'ao Kiu-chêng (陶九成) of T'ien-t'ai (天台) and in the Ming (明) Dynasty it was in the possession of Ho Yuan-lang (何元朗) of the Capital (京城).

"Szechwen Sunflowers and Doves"

By Han Yiu (韓祐), Sung (宋) Dynasty.

In the Ming (明) Dynasty this picture was in the possession of Mr. Tai (戴) of Ts'ien-t'ang (錢塘).

Paintings from the Collection of Twan Fang (端方) of Shên-yang (瀋陽)

"Portrait of Li Tieh-kwai" 李鐵拐

By Chao Yün-tze (趙雲子), Sung (宋) Dynasty.

During the Ming 明 Dynasty this painting was in the Palace of Prince Tsin (晉藩).

"Mountain Mists"

By Mi Nan-kung (米南宮), Sung 宋 Dynasty.

In the Ming 明 Dynasty this scroll was in the possession of Mr. Hsiang (項) of Kia-hsing (嘉興) and at the beginning of the Ts'ing (清) Dynasty it passed into the hands of Mr. Liang (梁) of Chêng-ting 正定.

“Mountain Mists”

By Mi Yuan-hwei (米元暉) Sung (宋) Dynasty.

In the Sung Dynasty this scroll was in the home of Chu Hsi-chên 朱希真. In the Yuan 元 Dynasty it was in the possession of Yü-wên Kung-liang (宇文公諒) and in the Ts'ing 清 Dynasty it was owned by Sie Sung-cheo (謝淞洲), Wu Yung-kwan (吳榮光) and Pan Sze-chêng (潘仕成) successively.

“A Dwelling surrounded by Water and Bamboos”

By Ni Yün-lin (倪雲林), Yuan (元) Dynasty.

In the Ming (明) Dynasty this scroll was in the possession of Ho Yuan-lang (何元朗) of Kin-ling (金陵) and in the Ts'ing 清 Dynasty it was in the home of Luh Ruen-chi (陸潤之) of Tai-tsang (太倉).

Paintings from the Collection of Luh Yao-kwang (魯瑤光)
of Shao-hsing (紹興)

“Snow Mountain Buddhist Temple”

By Kwoh Hsi (郭熙), Sung (宋) Dynasty.

In the Ming 明 Dynasty this picture was in the home of Wang Shi-chêng (王世貞) of Tai-ts'ang (太倉).

“Catching Turtles among Sand-banks”

By Keo Lung-shwang (勾龍爽), Sung 宋 Dynasty.

In the Ming 明 Dynasty this painting was in the home of Tai Wên-tsin (戴文進) of Hangchow (杭州).

“Fishes among Water Grasses”

By Chao Tze-ku (趙子固), Sung (宋) Dynasty.

In the Ts'ing Dynasty this picture was in the possession of Sung Pao-shuh (宋葆淳) of Shansi (山西) Province.

“A Rocky Mound and a Golden Pheasant”

By Chao Yung (趙雍), Yuan (元) Dynasty.

In the Ts'ing (清) Dynasty this painting was in the home of Sung Man-t'ang (宋漫堂) of Kao-k'iu (高邱).

Painting from the Ts'ing-liang Monastery (清涼寺) at Ts'iao-shan (焦山)
in Chinkiang (鎮江)

“Tah-mo 達摩 (Dharma) Crossing the River”

By Liang K'ai (梁楷), Sung (宋) Dynasty.

In the Sung Dynasty this painting was kept in the Palace. In the Ming (明) Dynasty it was in the Palace of Prince Lu (魯藩) and in the Ts'ing 清 Dynasty it was again in the Imperial Palace.

**Painting from the Home of Wu Chung-yao (伍崇耀) of
Kwangtung Province (廣東)**

“Men and Horses”

By Hu Kwei (胡瓌), Five Dynasties 五代.

During the Chêng-ho and Süan-ho (政和, 宣和) reigns of the Sung 宋 Dynasty, this painting was in the Palace.

“Heavy Fall of Snow on River and Mountains”

By Li-Chêng (李成), Sung (宋) Dynasty.

In the Sung Dynasty this picture was first in the possession of Wang Fu-ma (王駙馬) and afterwards it was received into the Palace; and during the Kin 金 Dynasty it was also in the Palace.

Paintings from the Home of Prince Kung (恭親王)

“Mountain Dwellers after a Snow-storm”

By Hsü Tao-ning (許道甯), Sun (宋) Dynasty.

At the beginning of the Ts'ing 清 Dynasty this painting was in the possession of Sung Lo (宋瑩) of Shang-kiu 商邱.

“Composing Poetry beneath Pine Trees under a Cliff”

By Ma Ho-chi (馬和之), Sung (宋) Dynasty.

This work was in the Palace in the Ming (明) Dynasty.

**Paintings from the Home of Liang Chang-chü (梁章鉅) of
Fukien Province (福建).**

“The Black Warrior Tortoise”

By Chang Yiu-chih (章友直), Sung (宋) Dynasty.

At the beginning of the Ts'ing 清 Dynasty this painting was in the possession of Mr. Hsü (許) of Foochow (福州).

“Two Pine Trees and a Famous Scholar”

By Li Sze-hsing (李士行), Yuan (元) Dynasty.

In the Ts'ing 清 Dynasty this painting was in the Wu-Yen Gallery (五硯樓) belonging to Mr. Yuan 袁 of Soochow (蘇州).

“Lü Sien” 呂仙

By Wang Chên-pêng (王振鵬), Yuan (元) Dynasty.

In the Ming 明 Dynasty this work was kept in the Yuen-miao Temple (玄妙觀) at Soochow (蘇州).

**Painting from the Home of P'an Sze-chêng (潘仕成) of
Kwangtung Province (廣東).**

"Mountain Mists on an Autumn Morning"

By Fan Kwan (范寬), Northern Sung (北宋) Dynasty.

This painting was kept in the Palace during the Sung Dynasty.

"A Falcon seizing a Roc"

By Ai Süan (艾宣), Sung (宋) Dynasty.

This painting was in the possession of Mr. Wang (王) of Tai-ts'ang 太倉 during the Ming (明) Dynasty.

"A Pair of Ducks"

By Süan-ho (宣和), Sung (宋) Dynasty.

In the Ts'ing (清) Dynasty this picture was in the possession of Mr. Yeh (葉) of Han-yang (漢陽), Hupeh (湖北) Province.

"The Five Planetary Rulers"

By Wu Tsung-yuan (武宗元), Sung (宋) Dynasty.

In the Ts'ing (清) Dynasty this scroll was in the Palace during the Kien-lung (乾隆) reign; and it afterwards passed into the possession of Mr. Lo (羅) of Nan-hai (南海).

"Cows, Oxen and Buffaloes"

By Wang Tsao (王藻), Sung (宋) Dynasty.

In the Ts'ing 清 Dynasty this scroll was in the possession of Mr. Ts'ien (錢) of Ch'ang-shuh (常熟).

"The T'ing-Fan 聽風樓 Album of Paintings of the Sung and Yuan Dynasties"

In the Ts'ing 清 Dynasty this work was in the home of Sung Lo (宋瑩) of Shang-k'iu (商邱).

Painting from the Collection of Luh Shi-hwa (陸時化) of Soochow (蘇州)

"Searching the Mountain"

By Li Lung-mien (李龍眠), Sung (宋) Dynasty.

In the Ming (明) Dynasty this scroll was in the T'ien-lai Gallery (天籟閣) belonging to Mr. Hsiang Meh-lin (項墨林) of Kia-hsing (嘉興).

**Paintings from the Home of Wêng T'ung-ho (翁同龢)
of Chang-shuh (常熟)**

“Mountain Dwellers in a Storm”

By Yen Wên-kwei (燕文貴), Sung (宋) Dynasty.

In the Ts'ing Dynasty this painting was in the possession of Mr. Chang (張) of Soochow (蘇州).

“A Pair of Geese by the Willow-bank”

By Ts'ui Peh (崔白), Sung (宋) Dynasty.

In the Ts'ing 清 Dynasty this painting was in the home of Liang ts'iao-lin (梁蕉林) of Chêng-ting (正定).

“The Sun rising from the Sea”

By Shen Tze-chao (盛子昭), Yuan (元) Dynasty.

This painting was in the possession of Mr. Hwei (惲) of Yung-hu (陽湖) in the Ts'ing 清 Dynasty.

所得古畫源流考

鐵嶺完顏景賢氏物

唐張萱武后行從圖此圖宋代宣和內府著錄又歸金代內府清代爲安麓村所得見墨緣彙觀
唐貫休十八羅漢卷元代藏於都省清爲廣東潘仕成藏又歸羅天池

宋宣和報喜圖卷清初爲太倉王煙客家藏

宋徐熙牡丹圖清乾隆內府藏

宋劉安妃髮繡曼倩像明代藏嘉興項氏清歸錢塘丁氏

宋沈子蕃刻絲雲山高逸圖清初爲卞令之家藏見書畫彙考

宋朱克柔刻絲四季花聚禽圖

睢陽五老圖冊宋時在畢氏又入朱貫孫德潤家明藏朱之蕃家清藏盛昱家

廣東孔廣陶家物

晉陸探微河間姹女圖元在柯九思家明在王寵家清在孫爾準家

唐周昉三美圖明代藏華亭陳眉公家

嶽雪樓唐宋元名畫集冊明代藏嘉興項墨林家

宋錢易清介圖元在宇文氏明在朱之赤家清在高士奇家後入潘季彤家

宋馬遠三教圖明代藏太倉王氏王弇州有跋見佩文齋書畫譜

廣東吳榮光家物

唐韓滉歸牧圖宋代宣和時曾入內府清初歸誠郡王

宋夏珪長江萬里圖卷元代藏吳仲圭家又歸俞紫芝家明藏杜東原家清代在謝淞洲家

杭州覺禪寺

唐貫休巖居古佛圖宋宣和時藏內府後歸寺中

山東濟寧州孫萊山家物

宋石恪壽星眞形圖明代藏嘉興項墨林家清初藏北平孫退谷家

宋宋迪柳岸納涼圖明太倉王氏藏

北平李在階家物

五代王道求太獅少獅圖明蘇州顧氏藏

宋趙魏齷出山虎圖清初北平孫退谷藏

元趙仲穆竹裏煎茶圖清初奉天卞令之藏

常州費念慈家物

五代李昭道草堂雪霽圖明沈石田藏

五代王筌金盆浴鵲圖宋宣和內府藏見宣和畫譜明分宜嚴嵩藏見文嘉著天水冰山錄

廣東葉雲谷風滿樓物

元錢舜舉雙美遊春圖明代藏蘇州唐伯虎家

蘇州顧艮家物

宋馬遠漁艇納涼圖明代藏休寧朱之赤家

宋夏珪溪山風雨圖明代藏成都楊氏

元趙松雪圓社圖明代藏嘉興項氏

山東青州重林寺物

宋蘇漢臣羅漢寫經圖伏虎圖渡海圖面壁圖均明代魯藩所藏

杭州董誥家物

五代杜霄惜花仕女圖明藏蘇州唐伯虎家

宋徐崇嗣紅梅翠羽圖元藏天台陶九成家明藏金陵何元朗家

宋韓祐蜀葵鵲鵲圖明藏錢塘戴氏

瀋陽端方家物

宋趙雲子李鐵拐像軸明代藏晉藩府

宋米南宮雲山圖卷明代藏嘉興項氏清初歸正定梁氏

宋米元暉雲山圖卷宋藏朱希真家元藏宇文公諒家清藏謝淞洲吳榮光潘仕成等家

元倪雲林水竹居圖卷明代藏金陵何元朗家清代藏太倉陸潤之家

紹興魯瑤先物

宋郭熙雪山佛剎圖明代藏太倉王世貞家

宋勾龍爽江渚釣龜圖明代藏杭州戴文進家

宋趙子固魚藻圖清代藏山西宋葆淳家

元趙仲穆山石馴雉圖清代藏商邱宋漫堂家

鎮江焦山清涼寺物

宋梁楷達摩渡江圖宋代藏內府明代藏魯藩府清藏內府

廣東伍崇耀家物

五代胡瓌人馬圖宋政和宣和時藏內府

北宋李成江山密雪圖宋代先藏王駙馬家後入內府金代入內府

恭親王家物

宋許道寧山居雪霽圖清初商邱宋犖藏

宋馬和之松巖覓句圖明代藏內府

福建梁章鉅家物

宋章友直玄武圖清初福州許氏藏

元李士行雙松高士圖清蘇州袁氏五硯樓藏

元王振鵬呂仙像明蘇州玄妙觀藏

廣東潘仕成家物

北宋范寬煙嵐秋曉圖宋內府藏

北宋艾宣鷹擊鵬雛圖明太倉王氏藏

北宋宣和御筆雙鵠圖清湖北漢陽葉氏藏

北宋武宗元五帝朝元圖卷清乾隆時藏內府又歸南海羅氏

宋王藻百牛圖卷清藏常熟錢氏

聽颿樓唐宋元名畫集冊清商邱宋犖家藏

蘇州陸時化家物

北宋李龍眠搜山圖卷明藏嘉興項墨林天籟閣

常熟翁同龢家物

北宋燕文貴山居風雨圖清藏蘇州張氏

北宋崔白柳岸雙鷺圖清藏正定梁蕉林家

元盛子昭海天旭日圖清藏陽湖惲氏

PREFACE

For two thousand years the civilization or barbarism of governments has been discussed, and besides governments the advance or retrogression of civilization has been gauged by the growth or decay of the fine arts; and among the fine arts painting is the greatest. But the excellence of modern pictorial art cannot be compared with the excellence of ancient art; yet even ancient paintings are not all genuine, and it is not easy to distinguish the genuine from the spurious. People of the present time find that relics of ancient art are becoming more scarce every day, and those which have been preserved are mostly among the treasures of illustrious families who conceal them from the knowledge of other people. Nine out of ten of the paintings offered for sale are spurious works and without a practised eye it is impossible to escape being deceived. But I have a natural taste for pictures, and when a young man I travelled throughout the country searching for genuine works of art.

The greatest collectors of paintings in recent times were Ku Ken 顧艮 of Soochow 蘇州, Weng Tung-ho 翁同和 of Chang-shuh 常熟, Fei Nien-tze 費念慈 of Wu-tsin 武進, Twan Fang 端方 of Shen-yang 瀋陽 and King Hsien 景賢 of Tich-ling 鐵嶺, all of whom I met, when they were alive, and listened to their remarks on their art collections. When dining with them and good fellowship had been promoted by generous wine, they opened their private cabinets and expatiated on the contents, and thus by constant association with such experts my own mind was imbued with a deep knowledge of art.

Equipped with this knowledge I went to Fu-kien 福建 and Kwang-tung 廣東 and inspected the paintings collected by Liang Chang-chü 梁章鉅, Wu Chung-yao 伍崇耀, Wu Yung-kwang 吳榮光, Pan Sze-cheng 潘仕成 and Kung Kwang-tao 孔廣陶, and then I went to Chihli 直隸 and Shantung 山東 and viewed the fine collections of paintings belonging to Shen Yü-h 盛昱, Li Tsai-kiai 李在階, Sun Yü-wen 孫毓汶, Li Tso-hsien 李佐賢 and Chen Kai-ch'i 陳介祺. After the "Keng-tze 庚子" year (year of the Boxer outbreak in China) the art treasures collected by Prince I 怡 and Prince Kung 恭 were scattered abroad, and many works of art from the Imperial Palace even were taken out and sold and thus fell into the hands of the people.

Having inspected so many paintings my ability in comparing and judging them has progressed rapidly; and although I cannot paint pictures I am familiar with the history of ancient paintings and the methods and principles of famous artists; and after such extensive investigations, although I dare not say that I never make a mistake, yet it would be very difficult to deceive me.

For some years I have been searching for famous paintings by the great artists of the Tang 唐, Sung 宋, Yuan 元 and Ming 明 dynasties, for my Company and I have obtained a considerable number. A few years ago I visited America and showed some of these paintings to Mr. Charles L. Freer of New York, whom I have known for ten years, and discussed with him the subjects in which we are so much interested, approving the good points and criticising the doubtful ones; and thus each was induced to display his knowledge to the other. Mr. Charles L. Freer has also visited China and he has a great liking for the stone and metal antiques made during the Three Ancient dynasties of Hsia 夏, Shang 商 and Chow 周, as well as during the Ts'in 秦 and Han 漢 dynasties; and he admires ancient Chinese paintings still more; he has, moreover, made known his own great knowledge to his fellow countrymen and thus has become the pioneer of Chinese art in America and greatly stimulated the study of fine paintings generally. Mr. Freer towers above all other connoisseurs of Chinese art and this is generally acknowledged. Such zeal and fine judgment in art are seldom seen. Among the officials of our own country,

too, there are many with great taste for pictorial art, and they have all heard of Mr. Freer; and, whether they know him personally or not, they admire his profound knowledge of art which has had a great influence in the East. My own learning is not great, and the praise I offer will not be of any assistance to Mr. Freer. But of the principles of painting I have some experience, and therefore I have selected sixty genuine specimens of our pictorial art, obtained from great collectors of ancient paintings, and I have requested Mr. Chu Li-t'ang 褚里堂 to compile a catalogue containing historical notes of the collectors, descriptions of the scenery and objects in the pictures, chronological notes, the value of each painting as a contribution to the fine arts of the country, and references concerning the paintings culled from ancient Chinese books; and I now present this catalogue to the United States in order to give the people some knowledge of the pictorial art of China from the T'ang 唐 and Sung 宋 dynasties to the present day, and to help the New World to appreciate the pursuit of ancient art. To this end I now submit the paintings which I have collected during several years of laborious search to Mr. Freer and hope they will win his full approval.

F. S. KWEN 管復初

THE LAIYUAN COMPANY 來遠公司,

SHANGHAI 上海.

6th Month of 5th Year of the Chinese Republic.

後跋

二十世紀來、論國度之文野者、政治之外、以美術之優劣、覘文化之進退、而美術之中、尤以畫爲最重、畫學之精、今不如古、顧古畫之眞贋、識別匪易、生於今日、古迹日稀、間有存者、大都爲名家寶藏、祕不示人、市肆所陳、十九作僞、不具隻眼、未有不受其欺者、余性嗜畫、弱冠卽往來南北、近今收藏大家、如吾吳顧氏艮、常熟翁氏同龢、武進費氏念慈、瀋陽端氏方、鐵嶺景氏賢、余皆接其丰采、聆其言論、酒酣耳熱、往往出其祕笈、相與討論、濡染既久、殊有心得、由是而南之閩粵、得觀梁章鉅、伍崇耀、吳榮光、潘仕成、孔廣陶之藏、北游燕魯、復覩盛昱、李在階、孫毓汶、李佐賢、陳介祺之富、庚子之後、怡恭兩邸之珍、復出問世、天府祕帙、亦時有流落人間、閱歷既多、識力驟進、故余雖不能畫、頗能知古畫之源流、名家之理法、持此徵求、不敢謂百不失一、而受人之欺、殆可免矣、年來爲吾公司搜羅唐宋元明各大家名蹟、爲數至夥、往年游美、以古畫謁福利亞先生於紐約、十年故舊、一旦論心、賞奇析疑、引爲知己、先生曾游吾國、酷嗜吾國上古三代秦漢金石製作諸器物、而於古畫好之尤篤、以其所詣、提倡於其鄉里、謂可以覘文化之先進、促美術之進步、登高而呼、衆山齊響、其用心之專、鑑別之精、罕有倫比、卽吾國士大夫之有同嗜者、無論識與不識、莫不欽佩、鼎鼎盛名、震於東亞、何其偉歟、余學殖荒落、於先生盛舉、不能有所贊助、獨於畫道、差具片長、因就吾國大收藏家選擇古畫眞精之品、得六十種、屬褚君里堂、凡畫家歷史、並畫中景物、與古代歷史、及美術有關係者、博攷中國古畫每一畫作爲說明書、彙爲一帙、貢諸友邦、俾知吾國唐宋以來、畫學之精、或足備新大陸好古家之研究、卽余數年搜集之苦心、當亦爲先生所深許也、裝治既竟、用述緣起、書諸卷尾、中華民國五年六月、吳門管復初識於上海來遠公司

